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THE SAN FRANCISCO

BAY GUARDIAN

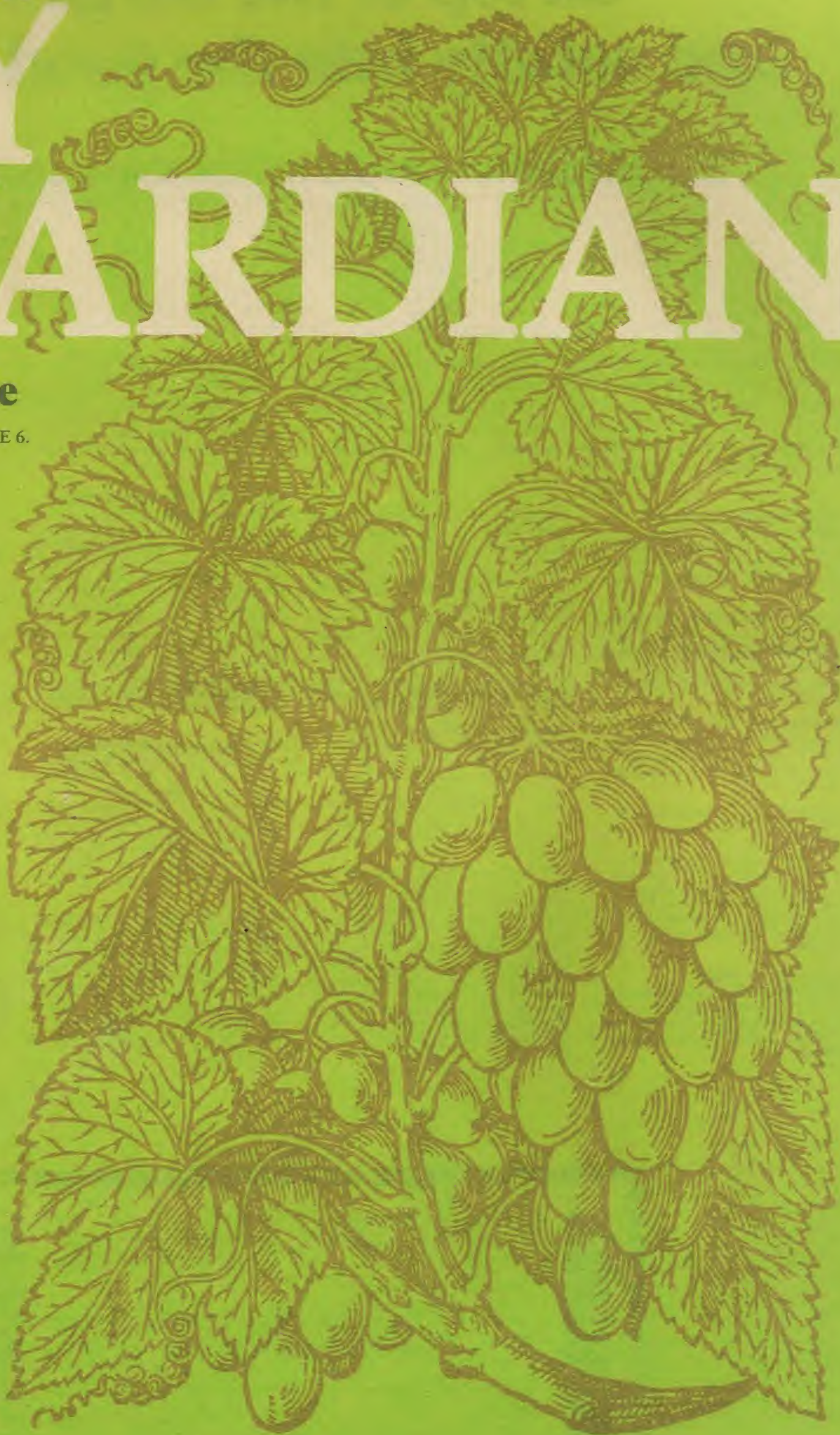
**Rockefeller, Chile
& the AFL-CIA** PAGE 6.

**Air passengers
beware!**
YOUR FLIGHT MAY BE CARRYING
A DEADLY CARGO. PAGE 8.

Fall classes! PAGE 27.

**S.F.'s building
inspections ...
are they a joke?**
PAGE 12.

**SLA: Sifting
the ashes
of May** PAGE 11.



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EXPLORING THE GREAT OUT-DOORS: Where to bike, hike, swim, backpack, bask in the sun within an hour of the city. Map of local and regional parks and their facilities (5/23/73).

HUSTLING THE DEATH PENALTY INITIATIVE: How Gov. Reagan, Atty. Gen. Younger, the DAs, police and jailers took the law into their own hands to bring back capital punishment (10/4/72).

FREELoading THROUGH THE WINE COUNTRY: Touring and tasting at 60 nearby wineries, map and guide to wineries, how to make your own (8/16/73).

A DIRECTORY OF BANKING SERVICES: What the banks won't tell you about interest charges, bouncing checks, borrowing money. Sample: United California Bank won't bounce checks if you have a savings account, but Bank of California charges 15% interest, based on a minimum of \$100 even if the overdraft was only \$5 (4/11/73).

PSSST! HERE COMES SUPERCHRON: How the Ex/Chron's corporate front began illegally, in secrecy, with a bogus name, fake directors and a Reno address. (2/7/68, regularly updated.)

TALKING BACK TO YOUR TV AND RADIO SET: A 7-page primer on how to challenge tv/radio licenses before the FCC and make stations more responsible and responsive to community needs. How to check each station's public file, how to measure what the station promises to the FCC and what it delivers to the public. Public performance ratings of all major Bay Area stations. Guardian coverage led to a host of license challenges by citizen groups, more in the Bay Area than anywhere else in the country (9/27/71).

ON THE WATERFRONT: A guide to the SF Bayfront—with everything from old merry-go-round horses and railroad spikes, to fine persian rugs and antique wood cabinets, restaurants with 50¢ hamburgers and 50¢ hot pastrami sandwiches, where to rent a boat and buy bait, good fishing spots (8/2/73).

SAN FRANCISCO ISN'T BROKE BUT... It is millions poorer because it puts most of its \$250 million investment portfolio into three big banks at low interest and allows big, idle surpluses to build. City treasurer resigned after this story, city investigation confirmed our findings, new investment policies bring the city about \$1 million more each year in interest. What other newspaper can claim it makes \$1 million each year for its City Hall? (6/7/71).

BART—RIDING THE GRAVY TRAIN TO MANHATTAN AND BACK: The men and the businesses behind BART and the plan to rejigger SF into Executive Headquarters West, as their ads in Fortune Magazine put it. ("Manhattan Madness," starting 6/18/68, regularly updated.)

BREAKING THE FOOD CODES IN THE SUPERMARKET: Laney Lippincott breaks the food codes of bread, milk, cigarettes, most supermarket staples, and publishes them in a two page decoding spread. First story of its kind anywhere. LA Times carries the story on its syndicate. Other papers do similar open-dating stories. Safeway and other stores move toward more open-dating. New York Magazine uses the Guardian story as a model for its first consumer pullout section, which is so successful it begins fullscale consumer coverage (8/31/70).

BEATING HIGH FOOD PRICES: Growing your own food in an urban garden (4/25/73). What's behind high prices and what are the alternatives, like whole wheat bread marked down from 70¢ to 35¢ at Your Black Muslim Bakery in Oakland (2/28/73). Reconnoitering the Farmer's Market for produce bargains (10/18/72). Price survey of organic foods (7/16/73).

PG&E—THE COMPANY YOU LOVE TO HATE: SF's \$40 million a year Tammany Hall scandal, the one no other media in the city dares to touch. How SF has for 50 years allowed PG&E to steal the city's own public power in violation of the City Charter, federal law, the U.S. Supreme Court (3/27/69, continued as a Guardian campaign).

NOT ONLY DO HIGHRISES RAVAGE OUR CITY... But, our unprecedented study shows, they cost more in city services than they produce in tax revenue. This 4-page supplement on the disastrous financial effects of high rise/high density construction led to "The Ultimate Highrise," the Guardian's 256-page paperback book, now the text for highrise battles across the country (9/27/71).

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A PEOPLE'S GUIDE TO CHINA-TOWN: All about Chinatown—fresh fish markets, groceries, a list and critique of Chinese movies, a directory of diem sum lunch spots with a sample menu, bakeries, after hours spots like Sam Woh's which stays open until 3 a.m. (6/7/73)

AN INVESTIGATIVE REPORTING SUPPLEMENT: How banks/S&Ls profiteer on property taxes. The evidence on redlining in SF neighborhoods (with maps). The \$1 billion sewer scheme to save the bay by polluting the ocean. How clean are SF's restaurants. The edict from Shorenstein's bond screening committee—boost airport, port, and business bonds but to hell with parks, open space, social services (11/1/72).

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print the news and raise hell."

(Wilbur F. Storey: Statement of the
aims of the Chicago Times, 1861)

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THIS ISSUE: Vol. 8 No. 22
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EDITORIALS

Hold the story, fire the reporter!

As Rick Seifert wrote recently in the SF Pro-
gress, it was the kind of story that only the
most resolute publication a long way from
San Francisco would touch. It still is.

Denny Walsh, the New York Times re-
porter whose story on Alioto and the Mafia
was killed after a heavy barrage from Alioto's
attorneys, was fired without notice by ma-
naging editor Abe Rosenthal on Aug. 13.
The Pulitzer Prize-winning journalist was
immediately hired by the Sacramento Bee,
and starts work as an investigative reporter
Sept. 16.

This latest installment in the Walsh saga
has become a fascinating media story, with
the national journalism review [MORE]
covering it in both its Aug. and Sept. edi-
tions, with an Alexander Cockburn followup
in the Aug. 22 Village Voice, and with much
steamy gossip on the media grapevine. But
in SF, the Chronicle and the Examiner have
said nothing. Examiner attorneys have gone
so far as to kill a column by Dick Nolan on
the [MORE] story.

"It is an invasion of Alioto's privacy,"
Examiner attorneys Garrett McEnerney II and
Ted Kleines told editor Tom Eastham. Inci-
dental question: Are there different stan-
dards of privacy for Alioto as mayor and,
say, Synanon as a private institution, which
now has a \$50 million libel suit against the
Examiner. It would be interesting to know
if a similar story got to Chronicle attorneys
at Cooper, White and Cooper, for it was
the firm's Charles Kenaday who defended
Look magazine against Alioto on some of
this same turf.

Walsh is saying nothing, and neither is
the attorney he hired. What the Times and
Rosenthal are saying is coming out in the
Voice and [MORE], along with a lot of
speculation on the motives behind the
killing of the story and the firing of Walsh.

Shortly after the [MORE] article
appeared, the Times held a post-mortem on
the story and Rosenthal assigned National
Editor David Jones to find out how the
Walsh article got out. It emerged that
after the story was killed by Rosenthal,
Walsh, on the advice of fellow Timesman
Seymour Hersh, offered it to Rolling
Stone, on the proviso that if the story was
published he would not be identified as a
New York Times reporter. Rolling Stone
rejected the story, according to Herb Caen
because it wasn't the Stone's kind of story.
Another source says it was turned down
because the Stone wanted to make changes
unacceptable to Walsh.

In any event, according to [MORE] edit-
or Richard Pollak, Rosenthal felt he now
had the "transgression" he needed to get
rid of Walsh. He called Walsh in and, calling
him "a disgrace to investigative reporting,"
told him he was fired.

Rosenthal told [MORE] that many factors
were involved in Walsh's dismissal, including
the confidentiality of investigative stories,
that Walsh's story was the work product of
the Times, that the Times couldn't have its
reporters doing stories for other publications
that didn't appear in the Times, etc.

Pollak told Rosenthal that [MORE]
hadn't gotten a copy of Walsh's manuscript
from Rolling Stone or from Walsh, but from
another source. Rosenthal said it didn't
make any difference where [MORE] had
gotten the story, the point was that Walsh
had offered it to another publication.

Many Times staffers, according to the
Voice, regard as ludicrous the suggestion
that the offering of the story to Rolling
Stone was the reason for the summary dis-
missal. "Far more complex theories are
being proposed," said the Voice.

One was that Rosenthal himself bowed to

pressure from publisher Punch Sulzberger, in
turn influenced by Gardner "Mike" Cowles
of Cowles Communications, a major stock-
holder in the Times. Cowles had success-
fully defended a libel suit from Alioto in
the past, but it is suggested—on this line of
thinking—that Cowles feared that a new
Alioto suit charging himself and the NYT
with conspiracy to commit malicious defama-
tion would have some chance of success—
despite the advice of Goodale.

The other theory, says the Voice, "seems
to center on the personality of Rosenthal,
himself under pressure in the wake of Water-
gate coverage in the NYT, from the hosts of
Midian who prowl and prowl around, leaking
things to Brit Hume. Tantalizing herrings,
red or black, float around this theory, such
as the information that Max Frankel, editor
of the Sunday New York Times, is a close
friend of John DeLuca, executive deputy
mayor of San Francisco, and Alioto's No. 2
man. Frankel has been a guest of DeLuca
and has some acquaintanceship with Alioto.
There's no knowing what to make of this,
and some NYT people in New York reject
frequent and lurid suggestions of an irrational
Rosenthal, pacing his quarterdeck and
occasionally sacking members of his crew
for no visible cause.

"Anything connecting Abe's future with
this Walsh thing is pure horseshit," said one.
There are, however, some important NYT
staffers who take the whole thing very
seriously and are in a low state of
morale as a result. At the moment they
regard it as an in-house affair."

The ultimate question becomes, what if the
Washington Post's Ben Bradlee had operated
this way with a couple of young reporters
named Bernstein and Woodward?

By Bruce B. Brugmann

Flash! the Examiner 'investigates' P.G. & E.

News item: In August the SF Examiner
runs a series of articles on the City's Hetch
Hetchy power system and its legal mandate to
distribute Hetch Hetchy power to its own
residents over a municipal distribution system
in San Francisco.

The Examiner series on Hetch Hetchy by
Russ Cone brings to mind Samuel Johnson's
famous statement about a dog walking on its
hind legs: "It is not done well, but you are
surprised to find it done at all."

The Examiner's problem is that it fell into
PG&E's old familiar traps. Some of Cone's
arguments:

*If SF acquires the PG&E distribution
system, the City will "lose" taxes paid to the
City by PG&E. Wrong: PG&E doesn't pay
those taxes—we do, in our PG&E bills. Like
most public power cities, SF could "tax" its
own electric utility to the same extent it
would tax a private utility, so there would be
no reduction in cash flow to the City treasury.

*If SF acquires the PG&E distribution sys-
tem, the City would have to hire 2,000 PG&E
employees to run the system. Wrong again:
We already pay their salaries, in our PG&E
bills. Under municipal ownership we would
continue to pay their salaries, in our City
electric bills, so there would be no increase in
cost to the City's residents.

*If SF acquires the PG&E distribution sys-
tem, the City would suffer in other ways:

1. It would lose the benefits of PG&E
construction in SF. Wrong: Municipal elec-
tric systems finance construction too (at
much lower interest rates than PG&E).

2. It would lose the benefits of PG&E cash
turnover in the local banks. Wrong: Munici-
pal electric systems put their money in the
banks too (but unlike PG&E, they earn in-
terest on their deposits).

3. Bay Area professionals would lose
income from PG&E. Wrong: Municipal

electric systems need professional services
too. The only thing they don't need as
much "professionalism" is in public relations.

4. PG&E "research" would suffer. Wrong:
That research is done in Emeryville and it
has system-wide applications, not San Fran-
cisco applications exclusively. Besides, the
\$14.8 million annual PG&E research bill is
pure window dressing. It amounts to less
than one-half percent of PG&E revenues, one
of the worst performances of any major
corporation. Meanwhile, PG&E reaps the
benefits of billions of dollars of federally
funded research and development.

So zealous was Cone in his search for
nice things to say about PG&E that he even
included, as a PG&E "contribution" to the
local economy, the fact that PG&E board
chairman Shermer Sibley won the Brother-
hood Award of the National Conference of
Christians and Jews last April, and that PG&E
is "working to improve its minority hiring
practices." Good God! Will Sibley stop
feeling "brotherly" if San Francisco buys his
company's distribution system? What kind of
brotherhood is that? Cone neglected to men-
tion that PG&E's minority hiring practices
have been extensively criticized and that
whatever "progress" it is making in this re-
spect is the result of numerous complaints
filed at the state PUC, the Fair Employment
Practices Commissions and the courts, and
that the City's record of hiring and promoting
minorities is far superior.

Cone engaged in a cute accounting game,
incorporating all these fallacies and using the
rules of the game as propounded by PG&E,
and he "showed" that the City would make
little if any profit by acquiring the electric
system. It was the greatest piece of puerile
accounting by a newspaper reporter since the
famous "Lee Wakefield Feasibility Study"
run in the SF Progress a few months ago, for

which we awarded Wakefield the "Larry
McDonnell Press Award for Shabby and Obse-
quious Reporting in the Service of PG&E."
(Larry McDonnell is PG&E's top PR man.)

Cone never even mentioned the economic
study by Accountants for the Public Interest,
completed in 1972, which showed that the
City could profit by as much as \$21 million
annually by doing its own electric distribu-
tion, after making bond payments, after
making payments equivalent to all PG&E
taxes to the City treasury, after meeting all
operating expenses, and without raising elec-
tric rates above PG&E's 1971 rates. (Accord-
ing to Mayor Alioto, who opposes public
power, \$21 million amounts to \$2.50 on the
property tax rate.)

Cone made a great effort to appear even-
handed by acknowledging that public power
cities have substantially lower electric bills
and that public power advocates are correct
in saying that the City is required by the
Raker Act to distribute power from Hetch
Hetchy over a municipal system in San
Francisco, but his headline writer did his
best to dilute that by referring to the act as
"tattered," as if it were an old blue law
regulating the conduct of citizens on the
Sabbath, instead of one of the most basic
pieces of legislation governing this City and
dealing with two of life's most important
essentials—water and energy.

Give the Examiner credit for consistency;
its editorial policy on this issue hasn't
changed in 40 years. But we like this 1930
Examiner editorial much better:

"To do all this (build Hetch Hetchy at a
cost of hundreds of millions) and then fail
to distribute the power which is produced
by the City would be the rankest sort of
business folly." By Peter Petrakis

Editorial

The Standard Oil first policy

Airport Commissioner William Coblentz, to the Guardian on whether his law firm had conflicts of interest with the commission. "I don't know which clients of our law firm do business with the City, and I'm not prepared to ask every one of them to tell me whether each has any contracts with the Airport Commission. Is the burden on me to call up every one of them?"

"[Airport Commissioner John] Sutro said Nixon should not resign and that he does not believe the President 'had any knowledge of what was going on.' "
—Examiner, June 2, 1973

Big gun private attorneys John Sutro and William Coblentz, even after City Atty. Tom O'Connor's surprising conflict of interest opinion, still pleaded official ignorance, still erected hostile defenses to questions about their law firms and their clients, still refused to identify their clients with private contracts or proposed contracts with the airport they are charged with a public trust to help administer as commissioners.

In short, their self-immolating public posture, standing four-square for their private clients and the private attorney/client privilege protecting them, immediately disqualified them from holding public office in San Francisco.

Sutro resigned, and he should stay resigned, and neither he nor anybody from his law firm, Pillsbury, Madison and Sutro, should be appointed to public office with this kind of "Public be Damned" attitude of John D. Rockefeller I.

Coblentz should resign immediately and neither he nor anybody from his firm, Jacobs, Sills and Coblentz, should be appointed to any public agency with this kind of attitude.

Take Sutro, whose firm represents Standard Oil of California, the phone company and, according to Airport Commission Secretary Richard Newport, Host International, the major restaurant tenant at the airport. Standard Oil is a heavy fuel supplier of the airport, PT&T has lots of telephones at the airport and both firms (in addition to the Chamber of Commerce, which Sutro recently headed as president) are major pushers behind the huge airport expansion project, which Sutro has dutifully supported.

Why should Sutro be allowed to use his public position as an airport commissioner to further the aims of his private clients.

Take Coblentz. He told the Chronicle that one of his firm's clients, the engineering firm of Stone, Maraccini and Patterson, is being considered for a contract to review several multi-million dollar proposals for airport expansion, which Coblentz supports as an airport commissioner, Alioto's private lawyer, highrise attorney on key big highrise issues for the Chamber, Gerson Bakar at Lake Merced, for the City of Paris (see On Guard), for Tishman-Cahill et al.

Clearly, the whole business is a conflict of interest. If it isn't, why is Coblentz so reluctant to talk about it or identify his other clients? "That's not high on my priorities right now," he told us when we put the issue to him directly. Shouldn't he, as a public official, release the names of all his major clients? "No, that would be violating the attorney-client privilege," he said, quite piqued.

It's touching, Coblentz's solicitude for his private clients, and we direct you to On Guard, page 5, for the most recent example of the lengths he'll go on behalf of a client to try and wreck the City of Paris building.

What we're talking about here is a big city enterprise, a major public employer and big spender of hundreds of millions of dollars. What Sutro and Coblentz are talking about is a Standard Oil First Policy, no risks to the client, as their condition of public employment at the airport.

O'Connor meets this absurdity head-on: you can keep your client or you can keep your post on the Airport Commission, but you cannot do both at the same time.

O'Connor based his opinion on sections of the City's

conflict of interest law that have been in the Charter for more than 15 years, specifically, the edict that "no officer or employee of the City shall be or become directly or indirectly interested in" any business deals the City enters into. Then, he used the new powers of Prop. B, Sup. Kopp's conflict of interest law, which removes the hallowed attorney-client relationship from protection under the earlier law. Sutro, said O'Connor, "may not remain a member of the Airport Commission" because some of his firm's clients have contracts with the commission.

Surprise: O'Connor could have buckled in the grand tradition of his office, but he didn't, even though Examiner and Chronicle suggested he did in his second opinion two days later. He could have pointed to new language in Prop. B that would have allowed Sutro/Coblentz to stay on and keep their clients (by not voting when clients' contracts come up). Instead, O'Connor held that Sutro, and indirectly other city officials, might have an out only if the client's fees never got back to Sutro himself. But he still must abstain.

East Bay



Ed King, shop owner, admires the transient charms of Piedmont Ave.

Piedmont Ave. pique

Largely ignored by real estate speculators and developers, Oakland's Piedmont Ave. district has long maintained a relaxed and friendly small town atmosphere. Now, however, the avenue's unique combination of small shops catering to both a large retired population and an increasing number of young people has proved irresistible, and the developers are starting to move in.

One of them, Mario Delucci, recently purchased a few parcels of adjoining property on Piedmont, reportedly to lease to a large store that would prove more profitable than the current tenants. Right up the street Fidelity Savings has purchased property for a planned multi-story office building to handle their increasing business. These projects have some Piedmont merchants worried.

"Already it's getting very expensive for small businesses to survive in the area," Carlos Quintero, a local barber, told the Guardian, "and things will probably get worse in the next few years."

The reason, Quintero said, is that the increased popularity of the Piedmont Avenue shopping district has made it "one of the biggest money streets in Oakland." This success has attracted developers like Delucci who views the area's potential as "very exciting."

But some locals are worried about the price of success. "What I'm afraid of is we'll lose the things that make Piedmont Avenue a special place," Ed King, owner of a local bookstore said. "For one thing I've never been in a place where young people and older people get along as well as they do here. The overall feeling is much more informal and friendly than anywhere else in Oakland. Part of it is that you know so many of your customers personally."

Both Delucci and Fidelity Savings insist they want to keep this small town atmosphere but many local people remain skeptical. "You probably won't be able to recognize this place five years from now," one merchant said sadly.

—Mark Kenchelian

The fundamental folly beneath the whole Sutro/Coblentz position was made evident by Mayor Alioto's classic statement: O'Connor's opinion, prohibiting in effect the use of big corporate lawyers as commissioners, would limit his recruitment program to the Tenderloin.

After all, as the Guardian pointed out on March 14, 1974, in an article titled "Raffling Off the Commissions," 85 of 96 Alioto-appointed commissioners and board members during his tenure were all campaign contributors and gave a total of \$165,000 alone since 1971. All Alioto appointees on the Planning Commission, the Parking Authority, the Police Commission, the Public Utilities Commission, Park and Rec, Airports and Redevelopment were campaign contributors, and on and on.

Perhaps Alioto can't find any more corporate attorneys willing to put the public trust ahead of private clients. But he's still got plenty of campaign contributors, like Raymond Syufy, to fill up the rest of his appointments during his term of office. □

By Stephen LeMoullec and Bruce B. Brugmann

Organizing TA's

Efforts to organize over 1,000 teaching and research assistants at the University of California are in motion again after becoming bogged down last year. But there has been a radical switch in the unionizing drive: TAs and RAs are now joining the American Federation of State County and Municipal Employees (AFSCME), Local 1695, a union which up to now represented only non-academic workers on campus.

"The change of unions will involve a real rethinking of unionism and of the role of TAs within the union," says TA David Kessler. "We'll have to re-define what kind of a union a TA has; whether we will see ourselves as professionals or as workers."

AFSCME business agent Joanne Lawrence says the change will be beneficial to both TAs and other members of AFSCME such as clerical workers, custodians and dormitory maids.

"This way the students will bring in new ideas and will be able to communicate their particular problems to the other people in the union. There will be less isolation on both sides."

Formerly, TAs and RAs—graduate students who are hired by the university to convene discussion sections, monitor tests and correct papers and examinations—were affiliated with the American Federation of Teachers, Local 1570. Problems developed within the TA union, however: personality clashes and strategic disagreements over how the union should organize and what role it would play in winning better wages and conditions for its members. In the words of one TA who had belonged to local 1570, "the union was moribund."

Apparently AFT officials weren't satisfied with the way the union was being run either; the international ultimately withdrew the local's charter and 1570 was left on the ropes.

Unionized TAs were faced with three choices: either they could attempt to resurrect local 1570, which some felt had never been really effective anyway, establish an independent and autonomous labor organization for TAs and RAs or join AFSCME, an established union with a fighting reputation. At a meeting earlier this summer some 70 TAs voted to affiliate with AFSCME.

The big drive to build membership will begin in September when students begin to filter back from summer vacation. AFSCME will be stressing bread and butter issues in seeking new unionists: wages (TAs now earn only \$489 per month and have no benefits besides those they pay for as registered students) and conditions (workloads vary greatly between departments, even though the pay remains the same; moreover, many TAs and RAs must put in more than the 20 hours per week they are supposed to work in order to get their work done) will top the list.

"One thing the TAs have repeatedly said they want is a union which is able to get what they ask for," says AFSCME business agent Lawrence. "We do service our members and my impression is the AFT 1570 did not." □

—Bill Wallace

San Francisco

Coblentz diddles while City of Paris burns

BEFORE COBLENTZ: The cost of structurally rehabilitating the existing building would be less than the cost of demolition of the existing structure and reconstruction of a new building of equivalent square footage.

AFTER COBLENTZ: It would appear to be prohibitively expensive and impractical to alter the present building.

When the urbane Stanley Marcus decided to raze the elegant City of Paris building for a Dallas-style Nieman-Marcus, he hired himself the best legal talent available—UC Regent and attorney William Coblentz, the developer's Mr. Fixit. The Guardian has learned that Coblentz, while "protecting" the City of Paris from landmark designation, altered the "objective" report of a consulting engineer, then lied about it to the SF landmarks Advisory Board.

Nieman-Marcus' perfectly orchestrated public relations campaign has continuously maintained that the building's structural weakness is forcing them to demolish the architectural jewel. In April, Stanley Marcus told reporters, "Our first impression was to try to preserve the building's recognized sentimental and historic relationship to the City. It was only after several firms of engineers had done a complete and thorough study that we were forced to accept their report that it would be impossible to preserve the building and bring it up to the requirements of the safety code."

Since then, many San Franciscans, relying on the 'unbiased' report of the consulting engineers, have assumed that the beautiful building could not be renovated cheaply. This conclusion is actually the reverse of the original report by consulting engineers Sexton, Kaplan and Fitzgerald.

Their preliminary report, submitted February 27 to atty. Coblentz, read, "the cost of structurally rehabilitating the existing building would be less than the cost of demolition of the existing structure and reconstruction of a new building of equivalent square footage."

Coblentz now admits that he then "edited" the engineer's report, deleting the positive conclusion and substituting one which concluded, "It would appear to be prohibitively expensive and impractical to attempt to alter the present building to suit the long occupancy of a high quality retail establishment."

A week later, Coblentz presented the revised report to the Landmarks Advisory Board (which later recommended the building be preserved). Despite his heavy-handed editing, and "several discussions" with engineer William Kaplan who prepared the original report, Coblentz told the board that the report was a pure, unbiased piece of work. "(The engineers) were under no supervision," he said. "They were under no intimidation from us at all. They are men of probity, and that's it. . . We have no ties with Mr. Kaplan whatsoever. . . I gave him a complete free hand."

Despite the doctored report, the board recommended landmark designation. But the City Planning Commission, which must approve designation, refused to do so, based on the Coblentz report and a seismologist's report which indicated that the building would not withstand another earthquake (even though The City of Paris survived the 1906 quake).

Bill Kaplan, the engineer primarily responsible for the report, told the Guardian that it is perfectly normal to "have your clients review reports." His original conclusion, he says, "would not have been what they wanted."

Coblentz maintains that Kaplan approved the new conclusion, and that it doesn't conflict with the original draft. "Bill Kaplan's no whore," he told the Guardian. Both men now maintain that the original report



was only a "preliminary" one and should have been stamped that way.

But that explanation doesn't clear up Coblentz' misrepresentations before the Landmarks Advisory Board. Coblentz, a "liberal" whose clients range from Randolph Hearst to Bill Graham, has a reputation for slipping giant developments (Hyatt Hotel, Park Merced, Tishman/Cahill Building) past city roadblocks. He may face tougher sledding in the future—and boards and commissions may cast a cold eye on future "objective" reports from consultants.

—Katy Butler

God and man in Glen Park

The opening of the Glen Park BART station last November spelled the end of isolation and solitude for that small residential neighborhood tucked away between Diamond Heights and the Outer Mission. Real estate agents and prospective home buyers have flooded the area, and residents interested in maintaining the neighborhood character have been kept shuttling back and forth to City Hall to block one development after another.

Plans by realtor Bernie Kelly to purchase some land declared surplus by the City last year almost slipped by the Supervisor's Finance Committee two weeks ago. Listed under the name of one of Kelly's partners and identified on the agenda only by the names of two obscure cross streets, even the city clerk didn't realize the project had anything to do with Glen Park until a group of community residents complained. The decision was postponed until Sept. 4, Rm. 282, City Hall.

The newly-formed Glen Park Association is urging that the lot not be sold until City Planning makes a comprehensive study of the community's needs. Kelly says he has no plans for the property at present, but he has strongly boosted the idea of developing Glen Park in the past.

Far closer to realization is the construction of a 126-seat Assembly Hall for the Twin Peaks congregation of Jehovah's Witnesses, on two small lots on a narrow residential street. The street's residents stumbled on the plans just 24 hours before the deadline to appeal to City Planning, and were appalled to learn that the building will also contain an apartment, an office and a six-car garage—all on a street zoned solely for single-family homes (SF zoning laws bend over backwards for churches and hospitals—the six off-street parking slots are actually double the required number for a 130-seat church).

On Aug. 22, more than 200 signatures from concerned residents were presented to the Planning Commission, which then voted unanimously to hold a discretionary review of the project on Sept. 12, 2:30 pm, rm. 282, City Hall.

—Ken McEldowney

Tempest in the press box

Last spring, Dianne Feinstein raised the issue of assigning permanent seats in the press box to a few daily publications—and immediately backed off after a barrage of protests from the Guardian, KCBS and the SF Study

Center. Instead of enforcing the ruling, Feinstein announced that she would leave the matter up to the "dean of the press box," Russ Cone, the Examiner's crusty City Hall veteran.

There the issue lay until last week, when Cone fired off a tight little note to Feinstein, suggesting that only the daily press, the SF Progress, and the broadcast media who pay salaries to reporters be allowed to enter the press box. Translation: Cone wants to kick out the Guardian, the SF Study Center, KPOO and KPFA, alternative media which pay their reporters poorly, if at all.

Cone insists he wrote his letter as "an outburst against accumulated irritation," saying that some days three or four people from KPOO, a couple from the Study Center and several from KPFA crowd into the box.

Calling himself an "outraged citizen," Cone told me, "The dailies have quite a financial investment in their coverage and I think they're entitled to the seats," and then expounded on the social utility of the daily press.

Cone admitted that much of his irritation comes from the fact that the ragtag alternative press corps are not paid Guild salaries. "Nobody should be undercutting the labor market," he said. "If you're not paid, you're really not responsible. There's nothing like a paycheck to hold a person to some accountability. The press box is not a practice pen."

Ironically, two of the publications which Cone considers are "just practicing" have broken stories that the Examiner would not touch. The Guardian's story about Sup. Bob Mendelsohn's unreported campaign contributions never ruffled the surface of an Examiner City Hall story. The SF Study Center, which puts out a monthly newsletter widely read in savvy city departments, breaks stories constantly despite the long lead time. Study Center reporter Stass Maragonis told the Guardian, "We think it's ridiculous."

Feinstein plans to hold hearings Sept. 10 on the great press box brouhaha. "We want to work it out so that everybody can be accommodated," she says.

—Katy Butler

Political action calendar

Sept. 1: "Hell on Wheels," new women's early music band, International House, Bancroft/Piedmont, 8 pm, \$1, benefit for National Women's Music Festival.

Sept. 2: "Nation States vs. Mother Nature: A Summation," Prof. Richard Gardner of Columbia University Law School, Palace of Fine Arts Theatre, Bay/Lyon, 7 and 9 pm. (Sept. 3: Same lecture at Flint Center, DeAnza College, Cupertino, 8 pm.)

Sept. 2: Rape Prevention Center meeting with talk by Joseph Scott, director of the center, Polish Club Hall, 3040 22nd St., 10 am, 254-5151.

Sept. 3: California Coastal Zone Conservation Commission hearing on the Coastal Zone Plan Element, Telegraph Hill Rm., Airport Marina Hotel, 1380 Bayshore Highway, Burlingame, 8 pm.

Sept. 3: "The Ocean Up For Grabs," Roland Brindel, chairperson of the Bar Association Law of the Sea Committee, Fireman's Fund Forum, 3333 California, 7:45 pm.

Sept. 5: BCDC decisions on several matters involving bay fill plus the PG&E Contra Costa Coast pipeline, Rm. 1194, 455 Golden Gate, 2 pm. (Also public hearing on So. SF's request to change part of Oyster Point from park to industrial use.)

Sept. 8: United Prisoners' Union Benefit with Prairie Fire and a West Indian steel band; plus Popeye Jackson and soul food, Starry Plough, 3101 Shattuck, Berk., \$1.50.

Sept. 9-15: International Boycott of Grapes and Lettuce Week. (Sept. 11: potluck, UFW office, 316 29th St., 6:30 pm; Sept. 14: Rally at City Hall with march to Lucky's at Laguna/Eddy, noon, 824-6616.)

Sept. 10: SF Public Utilities Commission hearing on whether to make permanent the \$11 Muni Monthly Pass, Rm. 282, SF City Hall, 2:30 pm.

Sept. 11: Superior Court Judge Candidates Edward Cragen & Robert Maurer speak before the SF National Women's Political Caucus, St. John's Presbyterian Church, Lake/Arguello, 8 pm.

Sept. 11: San Jose Planning Commission hears Oceanic California's report on plans for developing Coyote Valley, City Council Chambers, 7 pm.

Sept. 12: North Central Coast Commission public hearing on the energy element of the coastal plan, Marin County Civic Center, San Rafael, 7:30 pm.

Sept. 14: Coalition of Labor Union Women pot luck dinner, Unitarian Church, Cedar/Bonita, Berk., \$2.50, music, bring food contribution, 6:30 pm, 524-7501.

Sept. 14: Nine-day kayak trip to raise money for Prop. 17, the Stanislaus River Initiative, will begin on the Stanislaus River near Angel's Camp and end in SF. To join or help sponsor contact Friends of the River, PO Box 8826, Stanford 94305.

Sept. 16: Freelance Graphic Artists meeting, Lurie Rm., Main Library, SF Civic Center, 6:45 pm. ■

Rocky, Meany and the coup

The grassroots fight to get the CIA out of big labor.
By Bob Levering

Did George Meany help overthrow Salvador Allende's government in Chile last year? A group of Bay Area trade unionists thinks so. In a booklet they are distributing worldwide, the unionists charge that one of the AFL-CIO projects, the American Institute for Free Labor Development (AIFLD), helped promote Allende's downfall. The uproar their booklet, entitled "Our AFL-CIO Role in Latin America," is causing within organized labor may ultimately force AFL-CIO President George Meany to disband AIFLD.

Here's the background: With an annual budget of some \$5 million and a staff of over 200, AIFLD has branches in every Latin American country except Haiti and Cuba. AIFLD officially explains that it is working "to develop the democratic trade union movement in Latin America and the Caribbean." Its educational branch includes running seminars for thousands of Latin American trade unionists annually, and bringing dozens of Latin trade union leaders to AIFLD's Front Royal Institute in Virginia for a six-week course on trade unions.

So far it sounds like an above-the-board trade union operation. But something's odd about AIFLD's structure: sitting on the board of AIFLD and contributing money to keep the project afloat, are representatives of this country's biggest multinational corporations. George Meany is president of AIFLD, but chairman of the board is J. Peter Grace, who runs W.P. Grace & Co., who runs one of the biggest conglomerates south of the border. What's more, the Rockefeller family, owners of Latin America's biggest corporate empire, helped to set up AIFLD and remains its biggest corporate contributor. (See chart for other corporate links to AIFLD.)

If you think that sounds a little fishy for a "labor" organization, try this one: most of AIFLD's budget is paid for by you and me. It seems that this so-called labor institute has developed a tight relationship with the State Department's Agency for International Development (AID) whereby the American taxpayer picks up some 90% of the tab for AIFLD.

What's all this got to do with Allende? Plenty. AIFLD's trade union critics acknowledge in their

booklet that it still may be "somewhat premature" to analyze AIFLD's role in the coup in Chile. But they do offer a convincing case of circumstantial evidence. In its efforts to build "democratic unions" in Chile since 1962, AIFLD has been aiding a group of small elite unions like COMACH, maritime workers and CUPROCH, the professional workers. At the same time AIFLD ignored or subverted unions affiliated with the leftist mass labor federation, CUT, which had about 2 million workers during Allende's presidency.

The significance of AIFLD's work should be clear when we recall that a series of strikes, especially of the truck owners and of the professional workers at the copper mines, created the economic chaos used by the military as justification for their takeover in September, 1973. Not surprisingly, the strikes were condemned by the great mass of Chilean workers, who were represented by CUT, but were backed by or actually organized by the AIFLD-supported unions, COMACH and CUPROCH.

There's more: Shortly after Allende was elected, the US cut off most of its assistance to Chile and launched an economic blockade creating great hardships in Chile. But there were a few exceptions: the Pentagon continued to pour military aid into Chile, some \$12 million a year, and AID kept about \$1 million flowing in. Some observers estimated that AIFLD got most of that AID money, but AIFLD Director William C. Doherty, Jr., claims the Institute's share was only \$124,000. Regardless, the money kept flowing when most other programs had ceased.

AIFLD's training of Chilean unionists continued too. During Allende's presidency, AIFLD stepped up its training with more than 2,877 people taking the AIFLD-led seminars in Chile and some 29 taking the Front Royal Institute course in Virginia. (The last figure represents, according to Doherty, about twice the number of Chileans trained at Front Royal in the three years prior to Allende.)

Another fact: In his last radio message to the Chilean people—while the Presidential Palace was being bombed—Allende cited the "revolt of the professional

unions," i.e., those assisted by AIFLD, as helping to precipitate the coup.

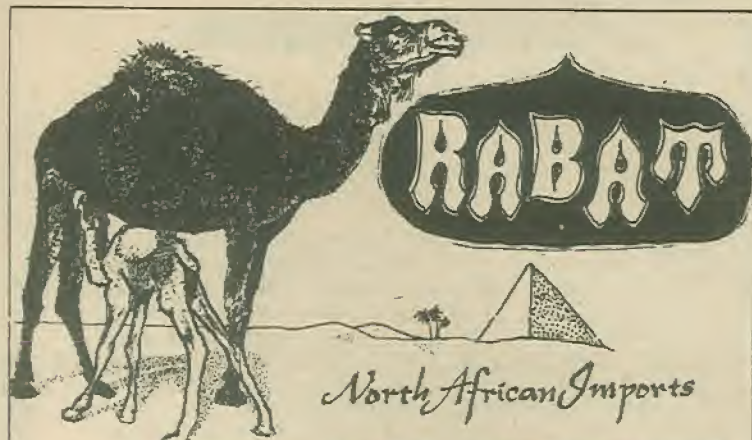
Now for the payoffs. In January 1974, a junta-approved meeting of some 26 small AIFLD-related unions set up the Chilean National Workers Confederation. Its leaders: Eduardo Rojas, president of COMACH, the maritime workers' union whose ties to AIFLD go back to 1962; vice-president of the new federation is another AIFLD graduate, Luis Villenas. This "new alternative" to CUT has no opposition from the leftist unions anymore, thanks to the junta. One of its first acts was to outlaw CUT, and since then the junta has mercilessly attacked Chile's unionists. At least 20,000 workers and union leaders have been slaughtered; thousands are jailed; and tens of thousands more have been fired from their jobs for political reasons.

AIFLD's corporate contributors have profited even more from the coup. Rockefeller's Anaconda copper mines are again sending profits back to New York. And the family's firm of IBEC (see chart) is back in business in a big way. The Chilean military has installed one of the IBEC's directors, Fernando Leniz, as Chile's Minister of Economics.

"AIFLD's role in Chile is part of a well-established pattern of dividing the trade union movement in these countries, which has the effect of supporting the most reactionary, fascist elements," the author of "Our AFL-CIO Role in Latin America," told me. Fred Hirsch, of Plumbers and Steamfitters No. 393 in San Jose, cites in his book evidence of AIFLD's role in the overthrow of two democratically elected leaders: Cheddi Jagan in Guyana and Juan Bosch in the Dominican Republic in the 1960's.

AIFLD's rank-and-file critics are not alone in giving AIFLD credit for helping to overthrow democratically-elected governments in Latin America. In one Senate report, Doherty described their role in the toppling of Joao Goulart's government in Brazil in 1964:

"Some of them (AIFLD graduates) were so active that they became intimately involved in some of the



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clandestine operations of the revolution before it took place on April 1. What happened in Brazil did not just happen—it was planned—and planned months in advance. Many of the trade union leaders—some of whom were actually trained in our institute—were involved in the revolution, and in the overthrow of the Goulart regime.”

Brazil was not the AFL-CIO's first adventure in Latin America. An Italian emigre named Serafino Romualdi, who became AIFLD's first director in 1962, began his career in the early 1940s in the State Department under the direction of Nelson Rockefeller. The latter's own role in promoting AFL-CIO's policies abroad permeates the history of the subject. One scholarly study on US labor's foreign activities points out that “The pattern of government-labor cooperation in Latin America was institutionalized in the work of the Office of Inter-American Affairs, headed by Nelson Rockefeller from 1940.”

A few other examples: Although Nelson's brother David has been more prominent in public association with AIFLD, Nelson's name keeps appearing throughout AIFLD's official documents. Such as Nelson's warm letter of support published in AIFLD's 1972 Report. Or a picture taken during the ceremonies of AIFLD's ninth Front Royal Institute's graduating class showing Rockefeller, Meany, Romualdi, and others (detail from that picture is above.) When Rockefeller made his controversial “fact-finding tour” of Latin America at Nixon's request in 1970, he was accompanied by one of AIFLD's board members, Andrew McLellan, AFL-CIO's Inter-American Representative.

Senator William Fullbright, in 1969 hearings on AIFLD, remarked on the “cozy relationship” between the AFL-CIO and the government. Meany responded, “This money (for AIFLD) is used to carry out US Government foreign policy. Now you may not agree with that policy. But the people who approve the use of this money in this way agree that it is a good thing to help develop free trade unions...is in the interest of the United States of America.”

Continued on next page

The strange alliance between big business, big labor and the CIA—tearing the cloak from the dagger.

AIFLD's link to international business & the Rockefellers

AIFLD's nearly 100 business contributors gave more than \$1 million from 1962 to 1968 alone. All of AIFLD's corporate givers have some business links to Latin America. An asterisk (*) indicates the companies with substantial holdings in Chile when Allende took power in 1970. Boxes represents companies controlled by the Rockefeller family interests.

Mining: *Anaconda (copper), *Kennecott Copper, Southern Peru Copper Co., *Anglo-Lautaro Nitrate Corp.

Utilities: *ITT, *AT&T, *Ebasco (40% of Chile's electric power), Brazilian Power & Light.

Gas & Oil: *Standard Oil of N.J., *Standard Oil of Calif., *Mobil, *Shell, *Sinclair, *IBEC (48% of distribution and marketing of oil products in Chile).

Finance: *Chase Manhattan Bank, *First National City Bank, Loeb Rhodes & Co., Bankers Trust, Insurance Co. of North America, First National of Boston, *IBEC (Chile's largest mutual fund) J. Henry Schroeder Banking Corp.

Manufacturing: *Crown-Zellerbach (Chile's largest producer of cardboard), *Koppers Corp., *Monsanto, *Corning Glass, Owens-Illinois Glass, Union Carbide, *W.R. Grace & Co. (textiles, lamps, petrochemicals), 3M, *Kimberly-Clark, *Industria Kaiser Argentina.

Transportation: *Pan American World Airways, *W.R. Grace & Co. (Chile's largest shipper).

Food: United Fruit, Standard Fruit (Dole), *Coca-Cola, General Foods, National Biscuit Co., *W.R. Grace & Co. (sugar, wine, fishmeal), *CPA International.

Drugs: *Pfizer, Merck, *Warner-Lambert, *Upjohn, *American Cyanamid, Johnson & Johnson, Bristol-Meyers.

Misc: *IBM, *Readers' Digest, *Gillette, *United Shoe Co., United Corp.

David Rockefeller personally, and the Rockefeller Brothers Fund are contributors to AIFLD. The family's firm of IBEC, International Basic Economy Corp., another AIFLD contributor had directorships or equity in 13 of Chile's top 25 corporations in 1968.

AIFLD's Board of Trustees includes labor, business and government representatives. Here is a partial list of some businessmen who have served on AIFLD's Board.

J. Peter Grace: chairman of AIFLD's Board since 1962, chairman of W.R. Grace & Co.; director of Kennecott Copper, First National City Bank, Magnavox, Omega Fund, Deering Milliken, Ingersoll-Rand.

Henry W. Balgooyen: former employe of foreign dept. of David Rockefeller's Chase Manhattan Bank; director of International Mining Corp. (gold, platinum mines in Latin America), Ebasco Industries.

Charles Brinkerhoff: president of Anaconda (copper).

Juan T. Trippe: hon. chairman of Pan American World Airways; director of Metropolitan Life, Chrysler.

Thomas D. Lumpkin: President of Gulf Oil's Latin American Division.

William M. Hickey: president of: United Corp; chairman of International Power Co.; director of Barbados Light & Power Co., Bolivian Power Co., Energia Electrica de Venezuela and others.

Sources: AIFLD reports, Who's Who, Standard & Poor, NACLA, Senate Hearings on AIFLD, 1969. □

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1970 Chateau La Tour des Combes - 1/2 btl.	2.50	27.00	2.10	22.68
1967 Chateau des Moulinets-Haut Medoc	4.99	53.89	3.79	40.93
1969 Clos Rene-Pomerol	7.54	81.43	6.00	64.80
1969 Chateau Montrose-St. Estephe	12.06	130.25	9.65	104.22
1966 Chateau Du Castera-Medoc	5.75	62.10	4.99	53.89
BURGUNDY				
N.V. Nuits St. Georges/Nolay Freres	6.50	70.20	5.39	58.21
1971 Macon Rouge/Leonard Kreusch	—	—	1.79	19.33
1971 Rully Blanc/Jacques Arnoul	—	—	2.89	31.21
1971 St. Veran/Loron & Fils	3.95	42.66	3.16	34.13
1973 Pinot Chardonnay-Macon/Duremont	2.99	32.29	2.69	29.05
1973 Pouilly Fuisse/Loron & Fils	5.49	59.29	4.94	53.35
1961 Volnay/Jacques Arnoul	—	—	7.95	85.86
BEAUJOLAIS				
1971 Saint Amour/Loron & Fils	4.49	48.49	3.94	42.55
1971 Chateau de Morgon	4.29	46.33	3.69	39.85
1973 Beaujolais-Villages/Duremont	2.99	32.29	2.69	29.05
ITALY				
1970 Dolcetto d'Alba-Bruno Giacosa	2.99	31.39	2.39	25.81
1967 Barbaresco D.O.C. Bruno Giacosa	3.99	43.09	3.19	34.45
1969 Valpolicella-Rizzardi	—	—	2.99	31.39
GERMANY				
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Continued from previous page

Precisely. If 90% of AIFLD's budget is picked up by AID and its function is to "carry out US Government foreign policy," isn't the role of the AFL-CIO merely to provide the "window dressing" for an operation with dubious value for any but AIFLD's multinational contributors like the Rockefellers, Grace, etc.?

Most critics of AIFLD go beyond the "window dressing" argument. Many feel that AIFLD is a CIA-led outfit. They cite the non-labor, business, State Dept., or even CIA backgrounds of numerous persons associated with AIFLD's operations. The CIA charges are not new. But they have never been adequately refuted by the AFL-CIO or AIFLD. One group of experienced CIA-watchers, the Washington, DC-based Organizing Committee for a Fifth Estate, composed of former intelligence officers, goes a step further in an article in the September issue of their magazine Counter-Spy. Citing new evidence they claim that AIFLD is actually a "CIA proprietary"—much like the infamous Air America in Indochina.

Part of Counter-Spy's new evidence comes from a CIA-defector named Philip Agee, who is currently writing a book about his experiences as a CIA "dirty tricks" operative in Latin America for the past dozen years. (The Washington Post, citing "authoritative sources" in Washington, confirmed Agee's CIA credentials.) Interestingly enough, one of Agee's jobs was that of case officer for AIFLD in Ecuador in the mid-1960s. Many people feel that this man possesses the equivalent of the White House tapes on the CIA and AIFLD in Latin America.

What distinguishes the current controversy from previous challenges to the AFL-CIO's international operations is its source: within the labor movement itself. Meany and the CIA withstood the liberal/radical exposes about the CIA of the late 1960s—of the overseas student and labor groups—though a few programs and people were switched around.

But 1974 is different. The overthrow of Allende and the junta's barbaric attacks on Chile's workers have re-awakened an often-dormant sense of international labor solidarity. Across the country unions have passed countless resolutions condemning the junta—including Meany's own Executive Council of the AFL-CIO.

Charges about the AIFLD, the CIA, and Chile could not be ignored when rank and file plumber Fred Hirsch and members of San Jose's Emergency Committee to Defend Democracy in Chile appeared before the Santa Clara County Labor Council last March. In an unprecedented action, the AFL-CIO's official body in the area passed a resolution demanding that Meany answer the charges put forth in Hirsch's 45-page booklet.

The battle was thereby joined. Even though it constitutes 20% of the national federation's budget, most American unionists are not even aware of the AFL-CIO's huge international network. Unaccustomed to a direct challenge from inside his organization, Meany dispatched AIFLD's Executive Director, William C. Doherty, Jr. all the way from Panama City to San Jose. Far from being intimidated, most members of the labor council were unimpressed with Doherty's defense. One exchange is illustrative: When asked about AIFLD's taking money from the multinationals, Doherty replied, "We'll take money from the devil himself if it will help us organize unions for the workers in Latin America." A delegate from SEIU Local 715 shot back, "The one thing I've learned from the beginning in the labor movement is never to take money from the bosses."

That Meany sent Doherty to San Jose is indicative of how seriously the national AFL-CIO takes this challenge. And Meany's reputation for vindictiveness is renowned—as in 1972 when he vowed to get the Colorado state AFL-CIO's charter revoked for supporting McGovern. One prominent local unionist I talked with told me that "Labor leaders who take a position on this will be extremely unpopular in the next year or two. Pressures will be brought."

The local unionists remain undaunted. The Emergency Committee has mailed out thousands of copies of Hirsch's booklet with a letter of endorsement from Sen. Wm. Fulbright to local unions throughout the world. A number of US locals—including AFSCME's Local 1695 in Berkeley—have passed resolutions similar to the San Jose Council's.

Their distribution method, unique in the bureaucratized union movement, has one other result as committee researcher/writer Rodney Larson explained to me:

"How can these AIFLD guys function when Latin American unionists we send these booklets to know they're linked to the CIA, the multinationals, and don't have the full support within the labor movement in the US? It's like removing the cloak from the dagger."■

(Research assistance for this article was provided by Bill Trumbly.)

Coffee, tea or

By Katy Butler

'Nine out of ten of all domestic passenger flights are also carrying dangerous materials in their cargo compartments.'

Last June, TWA pilot Nathan Green double-checked the hold of his cargo plane shortly before departure at San Francisco International Airport. Minutes later, both Green and his copilot refused to take off. In the cargo compartment Green had found more than a dozen boxes of the most corrosive acids and chemicals known to science, lying loose next to a shipment of 15 ft. metal rods. "None of the stuff was tied down," Green told the Guardian. "The boxes contained hydrochloric acid, sodium hydroxide, potassium hydroxide and sulfuric acid. If we had hit turbulence, those rods could have lanced through the boxes, spilling the acid. And if any one of the bases had mixed with any one of the acids, the heat generated would have been extreme, and possibly explosive. It could have killed the crew and caused the airplane to crash."

Green's plane did not crash: the dangerous shipment was removed at his insistence before take-off. But he was lucky; lucky that he had been alerted to the hazardous shipment in the first place, and lucky that he had taken the time to double-check the shipment. The incident is just one of a small army of near misses; every day 12,600 tons of hazardous materials are loaded onto cargo planes and passenger planes in the U.S.

The rules say pilots are supposed to be informed in writing of the hazardous cargos, such as explosives, acids, radioactive chemicals and deadly viruses which they carry routinely. But often, due to mislabeling or mispackaging, they are not. Last year, one pilot unknowingly carried 3,200 pounds of armed tear gas grenades on a passenger aircraft. "You have no way of knowing what's going on below," one pilot acknowledged, "until your feet start getting awfully hot."

Ignorance has killed some pilots, including the three man crew of Pan Am's cargo flight No. 160, bound from Scotland last November 3rd with a cargo labeled "electrical parts." Approaching Massachusetts, the crew smelled what they thought was the beginning of an electrical fire. Had they known the true nature of their cargo, they would have landed at the nearest airport; ignorant, they headed for Boston. They almost made it. Approaching Logan airport, their cockpit filled with smoke from the fire raging in the cargo hold. The plane crashed in flames at the end of the runway, killing all three men. They had been flying with 16,000 pounds of improperly labeled and packaged dangerous chemicals, including sulfuric acid and nitric acid. A later investigation showed that a bottle of flammable nitric acid, packed in wood and sawdust, had leaked onto the flammable packing materials and turned the cargo hold into a chain reaction furnace.

Ozark Airlines pilot Jim Eckols, a member of the government team investigating the crash, called it "the result of a system out of control." Eckols says the chemicals had been illegally packed in flammable materials, illegally labeled as "electrical parts," and illegally loaded on their sides in the hold. "We took one of the boxes of nitric acid just as it was shipped, and tipped it upside down," he recalls. "After about 27 minutes there was nothing left but ashes. The glass bottle that the nitric acid was in had completely melted."

There is another chapter to the Pan Am tragedy, which points out the laxity of the regulations designed to regulate the shipping of potentially lethal substances. After the crash, the shipper asked Pan Am to deliver a replacement shipment of the nitric acid and other chemicals which caused the crash. Pan Am refused, but another airline accepted. According to the National Transportation Safety Board, the replacement shipment was also illegally packaged and could have caused a rerun of the Pan Am crash.

After the Boston crash, Ozark pilot Jim Eckols began looking into the whole problem of dangerous cargos through his union, the Air Line Pilots Association, (ALPA). ALPA found that the Pan Am crash was just the tip of the iceberg. In 1973, American airplanes carried 5.4 million tons of hazardous cargo, such as corrosive acids, live hand grenades, radioactive plutonium, flammable chemicals and medicine.

These deadly packages are not limited to cargo flights. ALPA estimates that 90% of all domestic passenger flights are also carrying dangerous materials in their cargo compartments. And the airline passenger is curiously unprotected by federal regulation. When hazardous materials are shipped on the surface, they travel in clearly marked trains and trucks, not by Greyhound Bus. But in the air, passengers are not even warned that they may be sitting above enough explosives to send them all the way to Kansas.

Ninety-percent of this deadly freight, according to

ALPA surveys, is illegally labeled, packaged, or shipped. Anhydrous ammonia has turned up labeled "machine parts"; radioactive material has leaked out of flimsy containers which lacked radioactive warning stickers; the list goes on and on.

Last year, an Aeromexico passenger plane suffered a fire in the cargo compartment when a nitric acid container spilled. The crew like the Pan Am crew, had been unaware of the danger: the package had been labeled, "glass laboratory samples." In November, a chemical company used a salesman's briefcase to camouflage a shipment of hydrofluoric acid, a substance so corrosive that it is usually banned from passenger flights. The acid ate holes through the floor of the cargo bin.

In 1973, 117 "incidents" like these were caught by the Federal Aviation Administration (FAA), the government agency charged with enforcing labyrinthine and poorly codified federal regulations for hazardous materials. The incidents are sure to continue, because the FAA does not enforce its own regulations.

A secret FAA study of just 70 shipments turned up 240 separate violations of labeling, packaging or loading regulations. But despite this evidence of widespread noncompliance, the FAA routinely takes the word of the shipper as to the nature of the cargo. "Obviously, we're not able to go in and break open boxes to find out what's in them, unless something happens," FAA's Hoy Washburn told the Guardian.

Instead, the FAA leaves it up to the company to find out about the regulations and to follow them. Then the FAA waits for something to happen. "Unless someone runs over a container, or it explodes or catches on fire, we don't find out about it," said Robert Hollinger, the SF area coordinator for the FAA's hazardous materials section. "It's a big problem. It's something that's hid, and we're just going to have to ferret it out, and it's not going to get solved overnight."

Solving the problem, some critics suggest, has been made even harder by the FAA tendency to foot drag, and minimize the extent of the problem. For example, Hollinger was terrified about releasing any information about the extent of the violations. "The first thing we know, we get our names in the paper and they call us down to Washington and, well, my job's gone."

"The FAA has buried its head in the sand," says pilot Robert Schmidt. "Hazardous materials should be inspected and packaged in front of an FAA inspector."

Even the cases which fall into the FAA's lap are leniently dealt with. In 1973, according to the FAA's own records, 225 violations cases were handled. Only 84 of the violators were fined, a grand total of \$34,600. "Why won't people lie and cheat just to get the shipment through, when the worst they get is a \$1,000 fine or a letter from the FAA telling them they're bad?" points out Capt. Thomas Gerber of ALPA.

The hazards of these poorly packaged and mislabeled products has been consistently downplayed by the FAA, ALPA charges. Publicly, the FAA has maintained that only 5% of all passenger flights carry hazardous materials. But the FAA estimate is based on looking at cargo manifests, and that means taking shippers at their word. Even the FAA is now conceding that that the hazardous packages are sometimes disguised. "There is a need to look at the total system," concedes Curtis A. McKay, chief of the FAA's hazardous materials staff. "I would have to say there are some gaps in the system. How many violations of packing, labeling and handling are committed is not accurately known."

What is known is that the FAA had no inspectors devoting full time to hazardous materials until 1973. There are now 11, scattered at area offices around the country.

The FAA's undermanned enforcers are also the only people protecting airline passengers from a new, and growing category of hazardous cargo: radioactive packages. The Department of Transportation (DOT) says that 780,000 radioactive packages were shipped by air during 1973, and the number is expected to increase at least tenfold by the year 2000. Plutonium, the fissionable substance used to start atomic reactions, has been shipped by passenger airplane, even though one pound of plutonium could cause cancer in nine billion people if it escaped. The AEC estimates that one out of every 10 passenger planes is carrying radioactive cargo.

nitric acid?

Passenger planes also carry iridium 192, a radioactive isotope used for industrial x-rays, and countless radioactive materials used in hospitals all over the country. Some of the medicines must be shipped by air because of their short half-life, but ALPA argues that other nuclear materials should go by cargo plane or surface transportation.

Government regulations protecting innocent bystanders from radiation danger are weaker on airlines than on any other form of transportation. Through a bureaucratic quirk, the airlines are exempted from Atomic Energy Commission regulations; instead, they are covered by looser standards from DOT. The DOT regulations allow some packages to emit five times as much radiation as AEC standards.

Although the AEC constantly insists that no deaths have been attributed to accidents during transportation of radioactive substances, other critics insist that at least one death has occurred, and another man may die any day. In 1963, freight handler Edward Gleason unloaded a crate containing plutonium 239. The container was leaking radiation; Gleason was not told of the risk of contamination. By 1973, Gleason was dead, the victim of a rare cancer that started in his hand and eventually metastasized over his body. The commercial shipper of the plutonium crate, faced with a lawsuit from Gleason's heirs, settled out of court.

Last April 8, another delivery man, Willie Evans of Baton Rouge, Louisiana, picked up an improperly shielded package of iridium 192 in his delivery truck, and routinely moved it toward the receiving dock. The package set off every radioactivity alarm in the airline headquarters. Evans received an estimated dose of 340,000 millirems of radiation, two thousand times more than the 170 millirems regarded as a "safe" yearly exposure. One-quarter of all people receiving a dose as high as Evans can expect to die, and 90% of the others receive serious injury. Since exposure, Evans has been vomiting daily.

The package of iridium 192 which contaminated Evans had been leaking for two days before it came into contact with radioactive sensors. It had been shipped on two separate Delta Airlines flights, contaminating 157 passengers and 32 ground personnel. Some passengers received estimated dosages of 2,000 to 12,000 millirems, more than 100 times the recommended yearly level. One woman, four months pregnant with her first baby, received 340 millirems, enough to have threatened her fetus with permanent damage. The baby is due in September.

The potential danger of radioactive shipments is more insidious than other dangerous cargo because exposure goes undetected unless the dose is high enough to cause burns. But the damage may show up years later, in the form of increased susceptibility to cancer.

Flight attendants are already worried that they are accumulating hazardous levels of radiation exposure. Last year, a group of Ozark pilots and flight attendants found that six out of 10 stewardess pregnancies had ended disastrously that year; four ended in miscarriages, one child died soon after birth, and the sixth was born a mongoloid. The steward and stewardess division of ALPA is now surveying members to see if the figures have nationwide implications.

If the statistics are confirmed across the country, ALPA will have one more piece of evidence suggesting that radioactive materials are being illegally loaded. Some physicists argue that even the allowable levels may be damaging, since long-term effects from low radiation dosages have not had time to show up yet.

Despite the uncertainty, the FAA has moved in the direction of more leniency, rather than greater strictness. In February 1972, FAA re-interpreted its own regulations, allowing shippers to carry greater quantities of radioactive materials on each passenger plane, as long as the packages were separated in groups. The new interpretation will triple passenger exposure per hour.

Even these flimsy regulations go unenforced. On New Year's Eve, 1971, a Delta passenger jet carried 900 passengers before authorities discovered that the baggage compartment had been heavily contaminated by a leaking shipment of molybdenum 99, a radiopharmaceutical. The plane had stopped at 10 airports and was serviced by Delta maintenance people at each stop before the contamination was discovered.

When the National Transportation Safety Board investigated the accident, they found that the plane had

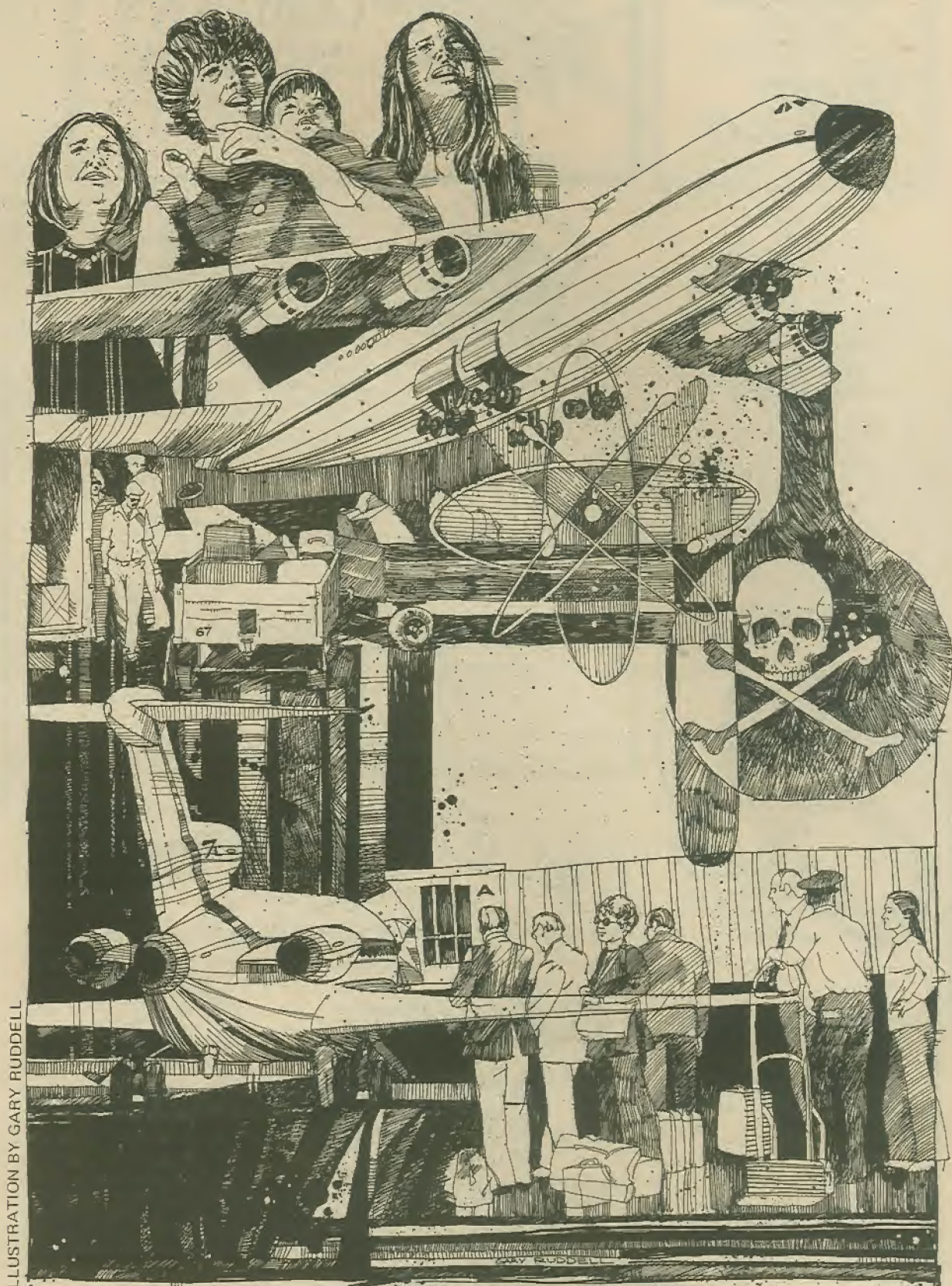


ILLUSTRATION BY GARY RUELLE

been carrying more than six times the allowable amount of radiation. The shipment was described in the NTSB report as a "routing bulk shipment" that had been processed weekly for the previous 18 months. The report did not even point out that the shipment had been a routine violation of regulations and nor did it offer any suggestions for stopping routine violation in the future. No charges were preferred against Delta for the violation.

With this abysmal enforcement record from the FAA, local freight handlers unions, pilots associations, and municipalities are stepping into the breach. Last May, the Minneapolis-St. Paul Metropolitan Airport Commission passed an ordinance providing for local enforcement of existing federal regulations. Radioactive packages must be registered and tested for radiation levels at the airport and any packages emitting more radiation than is federally allowable will be impounded.

The ordinance ran into flack from the first; both the AEC and the FAA testified against the measure, even though it was simply designed to enforce their own regulations. After the measure passed, six airlines (Braniff, Northwest Orient, Eastern, Western, United and North Central) unsuccessfully tried to stop the ordinance in court, arguing that it could delay the shipment of radiopharmaceuticals, and that in any case, it was trespassing the FAA's jurisdiction. Lawrence Cohen, mayor of St. Paul said, "These airlines are afraid that if it becomes too difficult, or perhaps too costly, to ship radioactive cargo, they'll lose cargo business, they'll lose money. Apparently that's what counts, not safety, not human suffering, not human life. Money."

Since the Minneapolis ordinance went into effect, a consistent pattern of under-labeling has appeared. Airport Commission staff member Steve Collins told the Guardian that 740 radioactive packages were processed during the first four weeks, and many of them emitted more radioactivity than their labels claimed. Mallinckrodt Chemical Company, for example, under-posted radiation levels on 25 out of 33 packages it sent by

Braniff, and on 26 out of 37 it sent by Ozark. A package shipped by Squibb Chemical was down-labeled one entire grade. "This was a deliberate attempt to deceive us," Collins says.

The potentially lethal combination of deception by shippers and non-enforcement by the FAA is arousing pilot and freight handler unions all over the country. Last month, pilots refused to fly an estimated 20 to 30 flights a day until hazardous materials were off-loaded, according to ALPA's John J. O'Donnell.

At TWA, pilots and flight attendants threatened to inform passengers when dangerous cargos were shipped on passenger planes. The threat brought some action. TWA now refuses to carry highly radioactive packages on passenger flights, with the exception of radioactive medicines. The Civil Aeronautics Board, however, has refused to grant permission for the embargo.

Some flight attendants and pilots argue that every flight carrying hazardous materials should be placarded, in the same way that trucks and trains are, to warn innocent bystanders. "We're not too thrilled about that, for obvious marketing reasons," says TWA's Jerry Cosley. "It's like waving a red flag in front of a bull."

Right now, there seems to be more danger that people are too complacent, rather than too afraid, of hazardous cargo. Richard Newport, staff member at the San Francisco Airport Commission, told the Guardian nonchalantly that "We haven't had any problem with it." ALPA pilot Robert Schmidt says, "They've managed to keep this very quiet. When you mention the percentage carrying hazardous cargo, people look at you like you've got three heads. They've never heard of it."

Meanwhile, the hazardous flights continue. "Airline pilots see the hazardous material situation as an accident of major proportions just waiting to happen," says ALPA's John J. O'Donnell.

This article is based on information from John and Christine Lyons, writing for WNEW radio, New York, and Media and Consumer Magazine.

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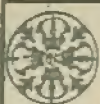
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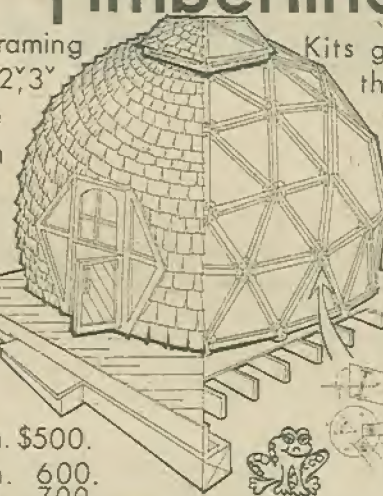
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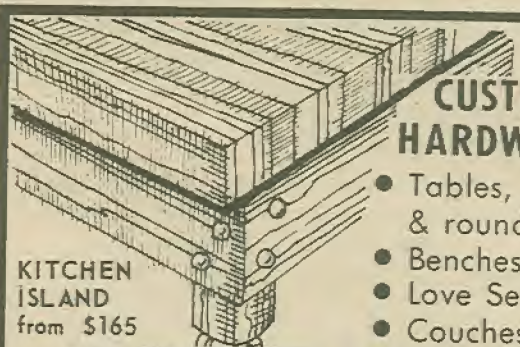
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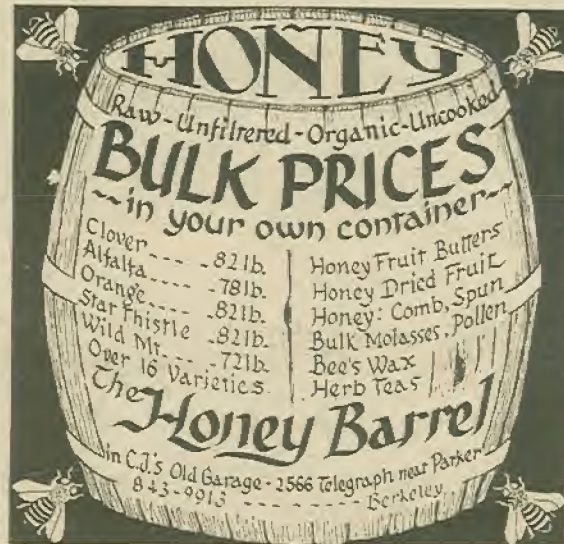
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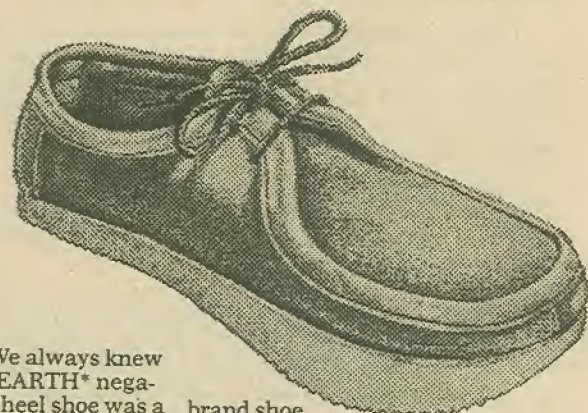
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SLA: sifting the ashes of May

By Jerry Roberts

"The incident was handled with a high degree of professional skill by all levels within the Department... the exercise of restraint and discipline by officers was remarkable."

Official report by LA Police Commission on SLA to Mayor Tom Bradley, July 19, 1974.

Did the LAPD want to capture the six alleged SLA members who died in the burning house at 1466 54th St., or did they want to execute them? The American Civil Liberties Union has conducted its own investigation of the May 17 gun battle, and come to conclusions far different from those in the LAPD's own back-patting report. The ACLU probe raises serious doubts as to the conduct of the police, but it has been largely ignored by the media, which is unwilling to abandon its image of the SLA as a bunch of suicidal terrorists.

The police version of the events of May 17 is as follows:

At 12:20 pm on May 17, two LA policemen spotted two vans on E. 53rd St., whose descriptions matched those of suspected SLA vehicles. Within minutes, a police stake-out of the neighborhood began. Around 2:30 pm, according to someone who was in the house, Donald DeFreeze looked out a window of 1466 54th St. and told Patricia Soltysik, "Trish, it's getting too hot here, we've got to get out."

At 3 pm, LAPD officers and FBI agents met at Newton St. station and discussed strategy for "neutralizing" the SLA. At 4 pm, LAPD established a command post several blocks from the 54th St. house. The paramilitary Special Weapons and Tactics (SWAT) unit was charged with fronting the attack, and the SWAT Officer-in-Charge was made responsible for "field tactics."

At 4:20 pm, two hundred police began sealing off a four-block area, which included the 1400 block of 54th, to pedestrian and motor traffic. At 5 pm, Mary Carr, mother of one of the occupants of the 1466 house, told police SLA members were there, and identified Patty Hearst as one of them. At 5:35 pm, 25 SWAT officers took up positions around the front and back of 1466.

At 5:44 pm, speaking into a bullhorn, a SWAT officer told the occupants of the house to "come out with your hands up..." A minute later, eight-year-old Tony Lewis came out the front door. He was followed by 23-year-old Clarence Ross who told police there was a black woman inside not connected with the SLA.

At 5:52 pm, a SWAT officer fired two Flite-Rite tear gas projectiles into a side window. The shooting began. Police began to lay down "heavy repressive fire" and shot round after round of tear gas inside.

By 6:41 pm, the official report said, the small yellow building was burning. At 6:45 pm, when the blaze reached the rear of the house, SWAT teams were issued M-16 automatics and began firing bursts of bullets into the conflagration. At 6:50 pm, with the house totally engulfed by flames, Nancy Ling Perry crawled out the back, not shooting. In a few seconds, Camilla Hall emerged, allegedly firing a pistol. She was shot in the forehead by a SWAT marksman and died instantly. Nancy Perry turned to her right, towards Camilla Hall, allegedly fired a revolver at police, and then suffered two fatal shots in the back.

At 6:58 pm, the walls and roof collapsed. At 7:01 pm, the Fire Department, on the scene since 5:30 pm, was finally allowed to begin fighting the fire. By 7:30 pm, they had finished, the LAPD had cordoned off the area with rope, and had control of the evidence.

Several questions remain.

Question one: Who started the shooting? Was it a shoot-out or shoot-in? According to the SF Chronicle on May 18, the first shot was a tear gas canister fired by a policeman who "then scrambled to his feet and ran for his life."

"As soon as he was out of the way, scores of policeman and FBI agents started pouring bullets into the house," the Chronicle report continues. Yet the LAPD says in its report that an appeal to surrender was answered by "heavy gunfire" from inside the house. Police Commander Peter Hagen told reporters he was amazed by "the magnitude of their counterattack." Yet when ACLU investigators searched for bullet holes in the walls and buildings in the SLA's line of fire, they found less than 100. The LAPD confined its search to the burned-out house. Of the 4,247 SLA cartridges recovered from the house, only 668 bear firing pin

marks that indicate they were actually fired. As for the cops, Commander Hagen was telling reporters after the deaths that SWAT squads fired "1200 to 1500" rounds of ammunition into the house. Police now admit that the total was four to five times as much—5,371 rounds.

Question Two: Did the LAPD deliberately set the house on fire?

The official police report states that the fire was "of undetermined origin," and suggests that a two-gallon can found at the site probably belonged to the SLA and probably contained gasoline which set off the blaze. But ACLU attorney Leonard Weinglas learned that the can actually belonged to Minnie Lewis, who lived in the house, and that it was filled with motor oil used to treat her dogs for mange. The police also hinted that the fire was touched off by an SLA molotov cocktail, but there has been no report of bottles or fragments of glass among the evidence.

It's more likely that the fire was caused by the tear gas canisters fired into the house. Flite-Rite tear gas projectiles are made by Federal Laboratories of Saltsburg, Pa. Company officials refuse to discuss the physical properties of their product, but "Tear Gas Munitions," a police science textbook, explains the projectiles in detail. It says they can start fires.

The gas canisters are hot: they require an inside temperature of 476 degrees to melt and then to boil the crystals that emit tear gas vapors. Temperatures on the outside of the shells reach 300 degrees. "Tear Gas Munitions" says Flite-Rites may trigger fires through contact with "easily ignitable" substances, or by "flashing"—an explosion caused by unburned gas mixing with oxygen, or by being fired under "abnormal" conditions.

Between them, LA SWAT teams and the FBI fired 75 Flite-Rite projectiles (and eight other canisters of a different type) into a wood and stucco house smaller than a 25' by 30' room—an "abnormal" condition of one hot shell for every nine sq. ft. of floor space. A San Francisco police officer who is an expert with tear gas, and who asked that his name not be used, expressed disbelief that "any police department had ever" fired 83 gas rounds into one house.

Question three: Did SWAT consider any alternative to its search-and-destroy tactics? Was there any consideration given to waiting out the SLA, negotiating with them, allowing relatives to talk to those in the house? (Throughout the day there was a working telephone in the house, number 233-5171—but the LAPD never tried to use it. It is not mentioned in the police report.) The police say that they had to hurry because "darkness was approaching" and "further delay in capturing the suspects would allow them time to tunnel out of the house" (no evidence of tunneling was found).

Other criticisms raised by the ACLU report include the treatment of neighborhood residents. The police report excuses the failure to clear the neighborhood on the grounds that "a major evacuation would have placed many citizens in the streets. Had this occurred, SLA members could have mingled with the evacuees and escaped." This despite the fact that five of the six were whites in a predominantly black neighborhood, and that their descriptions were well-known to police. A similar issue involves the treatment of Christine Johnson. Clarence Ross told the SWAT Officer-in-Charge there was a black woman in the house who was not with the SLA. The gas attack began anyway. Later, when Johnson stumbled from the house, blinded by gas, and with two bullet wounds, she was thrown to the ground by a SWAT member who then stood on her back—the site of one of her wounds.

The ACLU wants a public inquest by the LA Coroner's office or by Mayor Tom Bradley. The Coroner's office says that it will be at least two months before there can be a decision on a public inquest, and Mayor Bradley has been "conspicuously quiet" on the subject, according to ACLU spokesman Ron Ridenhour. Attorney Weinglas told the Guardian that he thinks that the public hearing inquest "will be the same as every other time there's been an independent investigation of police action—Attica, Kent State, Jackson State: first, the police didn't do an adequate job investigating themselves. Second, that there was much altering of evidence. Third, the evidence will indicate a very reduced threat from the people inside and a large assault by police." ■

San Francisco's building codes:

By Tom Hamburger

'It's not unusual for a building with life safety hazards to take five years to be abated—not in this city.'

The night after Chambier Monsour moved into 1450 Castro St. last winter, she turned on her TV, plugged in the toaster and found herself plunged into total darkness. The next day, she nearly fell down a rickety staircase, discovered a hole in her kitchen wall and noticed cockroaches crawling throughout the \$140 a month apartment. Monsour decided to investigate further.

Other tenants in the rotting, three-story building told Monsour that dangerous and unsanitary conditions pervaded the building. There was no lock on the front door; the plumbing leaked; cockroaches ran freely through apartments; garbage sat on the stairs for days; fire hazards and rotten window frames abounded; and the overloaded electrical system burned out the light-bulbs every three days. Monsour had heard enough.

She and other tenants complained directly to their landlord, Dennis T. Murphy, about the problems, all of them violations of the San Francisco Housing Code. When that didn't work, they turned to the Bureau of Building Inspection, which is charged with forcing landlords to meet health and safety requirements. After numerous complaints, BBI sent out Inspector Jim Yuen in January.

If the tenants at 1450 Castro thought that their housing conditions were about to improve, they were disappointed. Yuen listed "dirty carpets" as the only housing code violation. The tenants still live amid cockroaches, filth and serious fire hazards.

Yuen was upholding Building Bureau tradition. Tenants all over the City complain that practically speaking, there is no enforcement of San Francisco housing codes. 1450 Castro had been violating the code for years, but the BBI has never brought effective pressure on the landlord to correct the situation. In 1972, Inspector



"The building has been restored. . . all complaints have been abated and the building is up to code."

—Abatement clerk Frank Goyer

Robert Archibald gave the building a clean bill of health, certifying that all hazardous conditions had been repaired, including the fire traps, faulty stairways and obsolete, deteriorated electrical system. The defects still exist today: the wiring system has not been changed and the structural problems are even worse. According to residents, Inspector Archibald never even stepped inside the building before signing the certificates. While tenants beat off the cockroaches and step gingerly down rotting stairs, the Bureau of Building Inspection's file shows 1450 to be in tip-top shape, with the exception of "dirty carpets."

BBI is the one city agency charged with protecting

the rights and safety of the tenants at 1450 Castro and the City's 10,000 other substandard dwellings. But thanks to a combination of bureaucratic inefficiency, understaffing and cumbersome administrative procedures, landlords can take advantage of loopholes and delay building repairs for as long as 15 years.

On paper, the housing code is tough: the Bureau of Building Inspection, through the City Attorney and the District Attorney, can levy fines and throw landlords in jail if they don't immediately comply with the law.

If the law was followed, landlords like Anchor Realty, Frank Lembi, Ted Rivas, Jeremy Ets-Hokin, Gerald Colvin and Angelina Alioto could be cooling their heels in jail, instead of collecting rents from tenants in dangerous buildings.

The single men who inhabit the small hotels South of Market and in the Tenderloin would not have to face being constantly burned out of the firetraps. But the bureau never seems to get around to forcing the landlords to improve things. Ted Rivas' hotel at 241 Sixth St. caught on fire three times between 1961 and 1967, but the bureau never made it over to look at the place until 1968.

"We had negligent inspectors with drinking problems," explains Ernest Orr, chief of the Bureau's Hotel and Apartment Inspection Division. "They were fired in 1967 and now we have eight Chinese inspectors. Chinese don't drink."

But the fires continue. Another Rivas building, at 345 Leavenworth caught fire last month. The building had fire and maintenance violations on bureau files since 1972. In mid-August, Gerald Colvin's Lankershim Hotel also caught fire: the building has been out of compliance since 1966.

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fortune by counting on bureau inefficiency. Instead of pouring capital into buildings, the big violators systematically re-invest their profits, turn a deaf ear to their tenants and ignore the notices from the bureau. Below, a trio of the City's worst landlords:

*Frank Lembi of Skyline Realty: Possessor of a proud fortune acquired by banking on bureau inefficiency. One-third of Skyline's properties violates the codes, according to bureau records. Lembi is presently facing contempt of court charges for failing to repair five of those buildings.

*Anchor Realty: "Anchor's name often shows up on cases we have to refer to our Property Conservation Division," (the last resort before condemnation), says Ernest Orr, chief of the BBI's Hotel and apartment inspection division.

*The San Francisco Redevelopment Agency, proclaimed the worst in the City by every public agency, building inspector and tenant's group we talk to. Redevelopment shuffles the old South of Market men from substandard building to substandard building as they prepare for the great Yerba Buena Center office/high-rise fiasco. When the old men grow weary of being moved around, the agency is ruthless. Eighty-year-old David Collins came home one day to find a new lock on his door and all his possessions locked inside, after he refused to relocate.

Charlie Benoit found a wrecking ball in his living room at the agency-owned Hernon Hotel earlier this year. RDA refused to repair the damage and Benoit was forcibly evicted.

To the Redevelopment Agency, the SF housing code is a joke. "We just don't take it all that seriously, no one does," admits a real estate agent who works for RDA. The agency directly pays the salaries of two building inspectors who, until recently, worked full time inspecting RDA buildings. "Instead of using the extensive checklist used by building inspectors on normal inspections, the agency substituted a shortened checklist which rated buildings only as satisfactory or unsatisfactory," said the bureau's chief inspector, Ray McDonnell. The advantage of employing their own inspectors cuts both ways: the RDA-paid inspectors turn a blind eye to violations in buildings for relocated tenants, but the inspectors turn to eagle-eyed demons when it comes to condemning and demolishing a building that stands in the way of RDA plans.

Standing on the front lines against these large, well-organized violators of the housing codes is the Bureau of Building Inspection, and its 28 building inspectors supervising 18,000 buildings. Their record is abysmal.

Ask any management person in the Building Bureau why the delays occur, and you'll get a teary-eyed speech on the impossible task of enforcing the codes with a shrinking budget and staff. (Ernest Orr, estimates his inspectors spend more than 40% of their time on clerical work that should be done by clerks and stenographers.) Performing a growing task with a shriveling staff has turned the department into a demoralized bureaucratic wasteland, where files are lost, reports are often unreadable and contradictory and the number of reports of uncorrected, life-threatening violations tops 700.

If concerned relatives had asked for the Bureau of Building Inspection file on St. Theresa's Home for Ambulatory Aged last month, they would have been out of luck. The file had been "Missing" for weeks. Missing files are a chronic problem at the bureau, and most employees point the finger at the bureau's third floor Abatement Division.

Peering wearily over a pile of papers at the abatement counter, Chief Abatement Inspector Al Cole admitted to the Guardian that his division is sometimes responsible for delays and errors. "We don't get the help we need," he told us. "This division has 3,500 buildings to look after and only eight inspectors."

Out of 30 files the Guardian requested, seven were listed as missing, although five were later found. When we asked for the file on the abandoned, fire-gutted Hotel Reno, clerk Frank Goyer said the division no longer had the file because, "the building has been restored. . . all complaints have been abated and the building is up to code."

Money to provide inspectors with more clerical help has been diverted into other ventures. "Goldberg is squandering \$500,000 this year to have all the bureau's records placed on microfilm," complained one employee. "It's a waste of money. You can't read the film. It doesn't prevent theft and the space it's saving is minimal. . ."

Superintendent Goldberg has also requested four new middle management positions. "We need more help at the bottom—not at the top," says Ernest Orr. Chief Inspector McDonnell agrees. "We need

clerks, inspectors and secretaries. More management might mean more paperwork."

THE BUREAUCRATIC LABYRINTH

Once a housing code complaint lodges itself in the soft underbelly of the bureau, landlords begin manipulating an endless process of appeals, time extensions and delays. The bureau itself grants countless 30- and 60-day extensions to their deadlines. Two appeal boards enter the act and stretch out the enforcement process even further. "The Permit Appeals Board throws away tenants rights at every meeting," says Superintendent Goldberg. "Executive Director Siggins writes the excuses for the landlords, and postpones abatement of life-safety hazard cases." Another appeals board, Abatement Appeals, also grants extensions of condemnation and abatement orders. This year, Abatement Appeals gave landlord Jesse Griffith a two-year postponement on repairs to serious fire, plumbing and electrical hazards at 99 Lundy's Lane, because Griffith wanted to take a trip to Alaska.

As a result, serious hazards often stand eight to 15 years before being corrected. Neighbors on Manchester St. in Bernal Heights began complaining in 1967 about an abandoned, fire-gutted eyesore on their street. In 1974, the City finally forced the landlord to raze the building, but only after the neighborhood brought delegations down to City Hall to put on the heat.

In some areas of the City enforcement is hampered by the inspectors' refusal to do the job. Speaking of places like the "Pink Palace" (a SF Housing Authority project in the Fillmore), Chief Inspector McDonnell says "My men will get shit thrown on them. I tell them 'Don't go in there. Let them build it any way they damn please.'"

A major cause of the demoralization in the Bureau of Building Inspection is the gnawing knowledge that the District Attorney has not gone to court against any landlord for 10 years. (Failing to cooperate with the bureau is a misdemeanor, providing a \$500 fine per day, and up to six months in jail.) But the District Attorney's office doesn't enforce the law. "The DA sent us a directive in 1970," explains the bureau's Eugene Orr, "Ordering us not to send over any more housing cases because they were too busy with the SF State disturbances. They never rescinded the directive. It's a bit discouraging."

SF Neighborhood Legal Assistance lawyer Steve Kornberg points out that landlords would probably comply voluntarily after criminal proceedings began. "If the DA nailed 20 or 30 landlords, this kind of white-collar crime could be significantly deterred. The sanctions are so high a criminal case wouldn't take long."

(In Berkeley, the Bureau of Building Inspection knows that the DA's office will back up their administrative procedures with criminal charges. Assistant Director Robert Davis told the Guardian, "Because we have the cooperation of the DA and other city agencies we can gain compliance on life safety cases within 60 days." Last year, the Berkeley DA handed down four 30-day jail sentences to stubborn landlords.)

CITY ATTORNEY CRACKS THE WHIP

In San Francisco, the only place left to turn is the City Attorney's office, which has the authority to sue recalcitrant landlords and collect damages. For years, the office was just one more dead end for tenant's complaints, but things are changing. Ed Johnson, an energetic young attorney, recently took charge of the office's building violations cases. Johnson waded into a backlog of 700 cases (some as old as 15 years), and has begun prosecuting. Johnson hasn't solved the basic problem, but he has taken some of the City's worst landlords by the tail. Last year, he nailed the urbane Jeremy Ets-Hokin with a contempt of court citation, earning the City \$1,200 in fines, and gained code compliance as well. Johnson has also successfully gone after Frank Lembi, Anchor Realty and Ted Rivas.

But Johnson is only fighting a holding action, until the front line—the Bureau of Building Inspection—starts seeing itself as a champion of the people who risk their lives in unsafe buildings. And that day may be long in coming. Building Bureau Assistant William Kastius explained his view of the bureau's function: "We try to get voluntary compliance by informing the landlords where the problems lie. We get our philosophy from the supervisors, and this city has just not gone over to consumer protecting." ■



1450 Castro, landlord DENNIS T. MURPHY

- 1968: BBI inspection report shows severe deficiencies: unsafe and rubbish-cluttered stairways, insufficient lighting on main stairways and hallways, inadequate fire protection, storage area is a fire hazard, electrical system not up to code.
- 1969-70: No repairs made, complaints received re: plumbing and electricity, landlord Murphy called for hearing.
- June, 1970: Electrical inspector reports—"system is overloaded, obsolete, deteriorated and inadequate."
- 1972: BBI inspector Robert Archibald reports that landlord Murphy has abated all violations.
- 1973: Continued complaints from residents re: serious life safety hazards, insect infestation, etc.
- Jan., 1974: BBI inspector Yuen reports "dirty carpets" as the only violation.
- July, 1974: SF Neighborhood Legal Assistance inspection shows dangerous stairs, fire hazards, poor plumbing, dangerous electrical system, insect infestation continues unabated.



Hotel Hernon, 344 Fourth St., landlord SF REDEVELOPMENT AGENCY.

- File listed as missing from Abatement Div., only information available:
- May, 1970: Landlord has not complied; case referred to Abatement Div. for condemnation proceedings.
- July, 1974: Wrecking ball knocks hole in side of building; tenants evicted.



Lankershim Hotel, 55 Fifth St., landlord GERALD COLVIN.

- May, 1966: Inspection report shows severe deficiencies: unsanitary conditions, illegal wiring, dangerous storage, fire hazards.
- Jan., 1970: Report shows deficient fire escapes, holes in ceiling, falling plaster.
- Nov., 1971: Landlord Colvin refused admission to building—inspectors' case turned over to Abatement Div. for condemnation.
- Oct., 1973: Abatement Div. inspection shows: fire hazards, deteriorated stairways, rubbish in elevator, fire extinguishers not recharged, unapproved wiring. Ordered to comply within 10 days.
- Aug., 1974: Illegal conditions continue unabated; fire reported in one of the rooms.

Labor trouble in the park

By Bill Wallace

The East Bay Regional Park District is on a collision course with the militant union representing most of the 200 employees.

The union's strong stands on issues going beyond the usual wage-and-benefit complaints has provoked the district into trying to curb the union's power. Tom Rankin, business manager of local 2428 of the American Federation of State, County and Municipal Employees, says the park district is trying to "interfere in the union's internal affairs and disrupt the union."

EBRPD was one of the first agencies in the state to be unionized following the passage in 1968 of legislation allowing public employees to organize. The district earned praise from labor experts for its smooth and progressive labor relations.

But tension between management and the park workers has grown steadily in past years as the union and the district clashed on everything from ecology to women's rights.

*The union has criticized the park's policy of clearing the eucalyptus trees killed in the 1972 freeze, on the grounds that the fire danger was overdrawn in order to allow a few people to make money by selling the wood to pulp mills.

*AFSCME, along with Women's Action, an East Bay feminist group, has waged a persistent campaign to get the district to adopt an affirmative action program,

correct allegedly discriminatory hiring practices and promotion patterns.

The district accepted an affirmative action policy, but the union is moving ahead nevertheless with a suit filed last April, charging that the adopted policy is flabby and lacks adequate enforcement provisions.

*The proposed transfer of EBRPD headquarters from Oakland to Lafayette was criticized by AFSCME business agent Tom Rankin as implicitly racist, an attempt by management to "get away to the white suburbs, into its own little world."

The park district has responded by advocating that the union be fragmented into units representing specific categories of employees, each of which would be on its own as far as collective bargaining is concerned. The district has also tried to thwart AFSCME's attempt to organize temporary workers and to handle their grievances against management. The district says that the union has no authority to speak for employees not under union contract.

Unionists argue that the only powerful weapon labor holds in disputes with management is the strike, and point out that dividing workers into separate groups and bargaining with them individually defeats the concept of unionism. In addition, they reject the suggestion that management can tell a labor group which employees it may and may not organize as ridiculous on its face.

EBRPD's management denies it is trying to destroy the union. Jerry Kent, the district's assistant general manager, says EBRPD has only taken a hard line on strikes and related issues because it wants AFSCME "to act like a responsible union."

"The union's leaders have gone around getting

employees worked up by claiming they have the right to strike when they don't," Kent says. "The current contract requires binding arbitration of grievances; the union is just taking a ridiculous position."

Moreover, Kent says, the aggressive attitude of AFSCME's leadership is not representative of the rank-and-file.

"The bulk of district employees are not that concerned with issues like affirmative action," he says, "and actually the union hasn't been that effective in dealing with those issues, anyway."

AFSCME officers point out that if the district wants to interfere with the union, the union can reciprocate—and fully intends to.

Three of the seven seats on the district board of directors are up for grabs in the November election and the incumbent directors—with the exception of Berkeley liberal Mary Jeffords—have not been particularly receptive to AFSCME's position.

"Jeffords is better than the rest of them," says Rankin, "but she's isolated on the board and has little power."

"The other directors are objectionable to the union if for no other reason than the fact that they leave running the district up to the management," he adds.

As a result, AFSCME is getting ready to throw its weight behind candidates for the board who are more sympathetic to its point of view. Also, union leaders are still working to clarify the status of temporary workers, and consider the strike and affirmative action issues still unresolved.

"Management is not going to break us," Rankin says. "We're going to continue to expose them for what they are and what they do. And we'll fight them every inch of the way." ■

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Assemblyman Meade boosts a freeway; catches flak

By Joel Kotkin

In 1970, Ken Meade managed to upset incumbent Republican Assemblyman Don Mulford with the help of a small army of volunteer precinct workers and organizers from the Berkeley-North Oakland radical community. Today Meade, an up-and-coming legislator in Sacramento, is having a hard time convincing his old supporters that he is the same man they worked to elect four years ago.

The final straw may be Meade's sponsorship of legislation to permit the state to join in financing a major new road in the Orinda-Moraga-Lafayette area, which has just been added to his district. In his first term, Meade gained considerable notoriety in the region by stopping the Shepherd Canyon Freeway—a major highway that would connect the area with downtown Oakland and San Francisco. The new project—to be known as Gateway Blvd.—would be a four-lane artery connecting the Moraga-Rheem area with Orinda's BART and freeway access.

The projected route includes 900 acres of open hill and ranch lands and there is a predictable battle shaping up between pro- and anti-development forces. On one side are people like Clark Wallace, a major Moraga developer who sees Gateway as ending his area's "off-the-beaten path" character. On the other side is Orinda environmentalist, Sue Watson, who says, "It's a beautiful area. It would be a shame to lose it."

Assemblyman Meade is quick to point out that his espousal of enabling legislation does not constitute support for the road. "I am neither for nor against Gateway," he says. Nevertheless, his action on behalf of a road that was not even being pushed by the State Dept. of Transportation has boosted his standing among the expanding population of the Moraga area. The town itself has 18,000 people, almost all members of the transient corporate class who have moved in since the middle Sixties. "It's the type of place," comments Canyon environmentalist Peter Hayland, "whose cultural center is a Jack in the Box." Another observer told us, "People out there see their homes as investments. It's executive roulette with Moraga just a stopping off place and the home just an investment." Just the type



PHOTO: PEETER VILMS

Sue Watson points out Orinda's transient beauty.

of constituents to benefit from Meade's bill. Sue Watson's reaction is: "He hasn't looked into the whole of the situation. He's simply trying to please everyone."

Pleasing everyone is getting harder and harder for the assemblyman. Back in Berkeley and Oakland, people are mad at him for supporting Albany Mayor Dick Clark's drive to retain his seat on BART's Board of Directors. Clark, a PR man for real estate developers Grubb and Ellis and longtime advocate of the Albany Bay fill project, is strongly opposed by leftist and environmental groups. Meade's endorsement has turned off many of his old friends. "I just don't give a damn about him one way or the other," was the comment of the Ecology Center's Jeff Jordan, who's busy on the campaign of Clark's opponent, radical lawyer John Denton. Denton, himself an old Meade supporter, says, "The Clark thing was really way out and inexplicable. Nobody can comprehend how he could come to such a decision."

Meade defends his endorsement by pointing to Clark's record of strong opposition to ex-BART Gener-

al Manager Billy Stokes. Plus, he says, "Dick's a good friend of mine." Meade acknowledges that he's had some trouble from his leftist supporters lately and admits he's "not too happy about it," but he says it's been a two-way failure of communications.

But his old friends in Berkeley are recalling that he endorsed the April Coalition only after tremendous cajoling, and that he has yet to support the PG&E municipalization campaign. Laments the coalition's Jeff Rudolph, "He's becoming politically concerned about every endorsement and every move he makes."

Moraga developer Russ Bruzzone, conceding that Meade's position on Gateway "strikes me funny" is nevertheless encouraged. "Maybe," he told the Guardian, "at last he has developed a conscience."

The analysis is somewhat different in the political caucuses of Berkeley, and already there are rumblings about a possible primary challenge to Meade in 1976. As one former aide to the assemblyman told the Guardian, "Sooner or later, Ken's going to have to decide which side he's on."

'It's executive roulette with Moraga just a stopping off point and the home just an investment.'

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Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday
31 <p>▶ JUGGLING LESSONS, open to anyone, GG Park, near Conservatory, 10 am.</p> <p>▶ HOLY SPIRIT Center Gospel Folk Musical, Union Square, Powell/Geary, noon.</p> <p>SAUSALITO ART FESTIVAL, annual festive event on the main street of Sausalito featuring local artists, craftspeople and entertainers. Sat.-Sun. 10 am to dark.</p> <p>KING'S MOUNTAIN ART FAIR over 200 artists and craftspeople, demonstrations, benefit for King's Mountain Community Center, Firehouse, 13889 Skyline Blvd. above Woodside, 851-0185, Sat.-Mon. 10 am-6 pm.</p> <p>FRIENDS ROADSHOW and Half-ring Circus, featuring an international troupe of talented tricksters gets off the streets and into Montgomery Playhouse, Broadway/Columbus, 552-3965, 9 pm, \$4.50.</p> 7 <p>▶ "THE PRINCESS and the Swineherd," new play presented at Storybook Theatre, Childrens Fairyland, Lakeside Park, Oak., 11 am, 2 and 4 pm.</p> <p>"MATRIARCHAL ART and Mythology," slide show/discussion of art before 'history' and the rise of patriarchal consciousness, Women's Art Center, 400 Brannan, 957-9239, four 2-hour classes, 10 am-noon, \$11 for non-members.</p> <p>"BOXER from Shangtung" presented by Asian American Studies Program, SF State, Morris Dailey Aud., (408) 277-2894, 6:30 pm (with karate demonstration), and 9 pm, \$1.75.</p> <p>"LA STRADA" early Fellini starring Giulietta Masina in an unforgettable performance with Anthony Quinn, SF Jewish Community Center, 3200 California, 346-6040, 8 and 10 pm, \$2/\$1.50 student.</p> <p>▶ CHINESE CHILDRENS' Art Exhibit, for adults and kids, Chinese Culture Center, Holiday Inn, 750 Kearny, 3rd fl., 11 am-5 pm, through Sept.</p> <p>AUDUBON SOCIETY boat trips to study migrating sea birds, leave Monterey 8 am, Golden Gate Audubon Society, 2718 Telegraph, No. 206, Berk., \$10.</p> <p>CARNIVAL and Playday featuring games, food and fun, Sunset Recreation Center, 28th Ave./Lawton, 11 am-3 pm.</p> 14 <p>MIDNIGHT MOVIES presents Jimmy Cliff in Reggae film "The Harder They Come," Presidio Theatre, 2340 Chestnut, 921-2931, midnight, \$1.75.</p> <p>▶ FALL ART SHOW featuring Marin County Artists, Novato Fair Shopping Center, Hwy. 101/ Diablo Ave., Novato, 892-2339, 10 am-6 pm.</p> <p>▶ ANTIQUE SHOW and Flea Market, benefit for American Field Service, Tamalpais, Miller Ave./Camino Alto, Mill Valley, 388-3635, Sat.-Sun., 10 am-4 pm.</p> <p>▶ ANNUAL OFFSHORE Power Boat Race featuring offshore, sport and production powerboats, race begins at St. Francis Yacht Club and goes through the Bay to the ocean covering 153 miles and finishes at the starting point, suggested viewing points, Marina Green, Ft. Point, Bakers Beach and Lookout Point.</p>	1 <p>MOZART FESTIVAL, Stolte Grove, Mill Valley, picnic facilities, free shuttle bus 11:30 am from Miller Ave. and Montgord, 388-9315, performance begins 1 pm.</p> <p>"TUBSTRIP," adult all-male comedy set in the Continental Baths, a gathering place for homosexual males, Enterprise Theatre, 430 Mason, 982-2277, 8 pm, \$5-\$10, also Tues.-Sats.</p> <p>ANIMATION MARATHON, of great classic shorts by Disney, Fleischer, Lantz, Whitney, Warner Bros. and Crusader Rabbit in color, Intersection, 756 Union, 397-6061, 7 and 9:45 pm, Nickettes perform 9 pm, \$1.25.</p> <p>▶ "THE GREAT Air Robbery" SF Mime Troupe's newest contribution to the cultural scene presented at GG Park, behind the de Young Museum, 2 pm, Sat.-Mon.</p> <p>▶ JULIAN THEATRE performs children's play "Chicken Made of Rags" directed by Judith Binder and based on a Cuban folk tale, Washington Square Park, Columbus/Union, 1 and 3 pm.</p> 8 <p>UNITED PRISONERS' UNION benefit with Prairie Fire, West Indian steelband, Pokey Jackson, soul food, Starry Plough, 3101 Shattuck/Woolsey, Berk., 841-7459.</p> <p>EVEL KNEIVEL jumps with his motorcycle over the Snake River, carried on closed-circuit TV, Cow Palace, 334-4852.</p> <p>▶ "AMANECE," first Bay Area prime-time Latino program, hosted by Jan Ojeda, premieres, featuring Azteca, Channel 44, 9:30 pm.</p> <p>ANNUAL LIONS CLUB Bar-B-Que, eat a lion for lunch, Boyle Park, E. Blithdale, Mill Valley, 388-7179, 1 pm.</p> <p>SUNDAY SAILING on SF Bay, spons. by American Youth Hostels, no experience necessary, bring lunch and necessities, sign up 556-2628, \$9, starts 9:30 am.</p> 15 <p>ANTONIN ARTAUD'S "The Sea-shell and the Clergyman" and other experimental shorts (try them on for size), live stage show, 9 pm, Intersection, 756 Union, 397-6061, 7 and 9:25 pm, \$1.</p> <p>"CREATIONS in Sound" fantastic black ensemble of congas, bells and bongos heard from Market St. to the Cannery, at Minnie's Can-Do, 4-7 pm, 1915 Fillmore, 563-5017, 4-7 pm, and great food, too.</p> <p>NEW ORLEANS JAZZ FESTIVAL, annual outdoor concert, bring your own picnic, Marin Art and Garden Center, Ross, 454-5597, 2 pm, \$3.</p> <p>▶ CONCERT by 40-piece Oakland Municipal Band, Bandstand, Lakeside Park, Oakl., 2:30 pm.</p> <p>ALL-BREED DOG SHOW and Obedience Trials, Marin County Civic Center, North San Pedro Rd., 897-7302, 7 am-9 pm, \$2.50 family/\$1 person/50¢ ages 12-18.</p> <p>CLAUDE CHABROL'S "Les Biches" and "Le Boucher," Surf Theatre, Irving/46th Ave., 664-6300, \$3.</p> <p>HIKE around Point Reyes' Bear Valley area, spons. by American Youth Hostels, meet 10 am, 2209 Van Ness, \$1.50 for transportation, 25¢ for trip.</p>	2 <p>▶ LABOR DAY PARADE and Picnic with marching units, musical groups, equestrians, community organizations, cyclists, car buffs, starts at 11 am Eastmont Mall Shopping Center, Bancroft/73rd Ave., E. Oakl. and goes to the Brookfield Center via E. 14th St., for picnicking, speeches, entertainment and sports contests.</p> <p>"SKI RACER," "Waters of Yosemite" and "Winter Geyser," Lawrence Hall of Science, UC Berk., 642-5132, 1 and 3 pm, \$1/75¢ students and seniors/50¢ under 12.</p> <p>▶ "NATION STATES vs. Mother Nature" summation lecture in series Earth 2020, sponsored by NASA, Palace of Fine Arts, Bay/Lyon, 469-1665, 7 and 9 pm.</p> <p>"A MIDSUMMER NIGHT'S DREAM" performed by the Emeryville Shakespeare Co. outdoors at John Hinkel Park, off the Arlington at Southamton, Berk., 2:15 pm, donation \$2.</p> <p>▶ BILL VITT, rock n' sock drummer from Jerry Garcia's group jells with more or less famous array of friends in jazzy jam. High energy music for ambient low profile audience. Cheapo beer and wine compliments lush vegie and salad entrees. Sleeping Lady Cafe, 58 Bolinas Rd., Fairfax, 456-2044.</p> 9 <p>ADMISSION DAY, commemoration of California's admission to the Union as a state, many government offices and business closed, live it up.</p> <p>MOM AND POP SHOW, recent graphics by Jack Loo and Bonita Yi Lei at SF Art Institute, 800 Chestnut, Mon.-Sat. 10 am-4 pm.</p> <p>"SHADOWS of Forgotten Ancestors" stunning Russian film directed by Sergei Paradjanov, Pacific Film Archive, 2625 Durant, 642-1412, 7:30 and 9:30 pm, \$1.50.</p> <p>CONCERT of unrecorded works by Eberl and von Dohnanyi and Hindemith's 1938 Quartet for Clarinet, Violin, Cello and Piano, First Unitarian Church of Berkeley, One Lawson Road, Berk., 8 pm, \$2.50.</p> <p>SPACE ROCK with Light Year, local music group with an original approach to composition, Keystone Korner, 750 Vallejo, 731-0697, 9 pm, \$1.50.</p> 16 <p>ROSH HASHONAH celebration, with two rabbis and the Sufi Choir, Glide Church, 330 Ellis, 771-6300, through Wed., and Yom Kippur celebration Sept. 25, 26.</p> <p>▶ MAKING MACRAME HANGERS for Plants, workshop with Renee Hochman, bring your own cord and scissors, Excelsior Library, 4400 Mission, 586-4075, 7 pm.</p> <p>▶ "RETIREMENT: Early or Late" series of financial planning lectures geared toward retirement. Millbrae Library, 631 Magnolia, 697-7607, 7:30 pm.</p> <p>JEAN RENOIIR directs "La Fille de l'Eau" (Whirlpool of Life) and "Boudou Saved from Drowning" starring Michel Simon, SF State, McKenna Theatre, 489-1629, 7:30 pm, \$1.</p>	3 <p>▶ JAPANESE NOH DRAMA watercolors by Hiroshima artist Tomio Abe on exhibit at Berkeley Institute, 2680 Bancroft, Berk., 642-5616, daily 10 am-5 pm.</p> <p>"THE GOLEM" 1920 German Surrealist film directed by Paul Wegener, SF Jewish Community Center, 3200 California, 346-6040, 8 pm, \$2/\$1.50 students.</p> <p>"POETRY of the People" open poetry readings at Minnie's Can-Do, 1915 Fillmore, 563-5017, 8 pm, 50¢.</p> <p>"DREAM ZEN ANALYSTS: Jung, Freud, Tolkien, Hesse and Nin," lecture spons. by the Jung-Tolkien Society at Metaphysical Center, 420 Sutter, 922-5040, 7 pm, \$2.</p> <p>"VICIOUS CYCLES," "Rodeo" and an edited version of "Tokyo Olympiad," SF Main Library, Civic Center, 558-3191, noon.</p> 10 <p>WOMEN'S LITERATURE discussion group, selected readings in fiction and biography related to sexuality, social class and woman as artist, led by Toni Mester, First Unitarian Church, Geary/Franklin, 848-8287, 7 pm.</p> <p>FREE DAY at the SF Zoo, 2nd and 4th Tuesday each month. See "Lora" the brand new baby giraffe!</p> <p>"THE BLUE ANGEL" starring Marlene Dietrich, directed by Josef von Sternberg, SF Jewish Community Center, 3200 California, 346-6040, 8 pm, \$2/\$1.50 student.</p> <p>WOMEN IN MEDIA course registration, classes to be held Mon. nights, Laney College, Oakl. Featuring films, video tape, old and new television, with local media women as guest speakers. For info: instructor Linda Artel, 648-9389.</p> <p>▶ "THE MOON: an illustrated geologic tour, lecture by professor of Lunar Science Institute, Houston, Parkside Library, 1200 Taraval, 566-4647, 7:30 pm.</p> <p>▶ INTERNATIONAL art films "Orozco Murals: Quetzacoatl," "Painting the Chinese Landscape" and "Pre-Raphaelite Revolt," SF Main Library, Civic Center, 558-3191, noon.</p> <p>▶ "DAYS OF DYLAN THOMAS" and "Poetry: Allen Ginsberg and Lawrence Ferlinghetti," two films at Western Addition Library, 1550 Scott, 346-9531, 7:30 pm.</p> 17 <p>▶ TEXTILES as hangings, furniture, jewelry, sculpture, baskets, rugs and dolls, contemporary and antique and "the fine art t-shirt" and collage designs for fabric. Three Dimensions Gallery, 3167 College, Berk., 653-4852, Tues.-Sat. 10 am-6 pm, Aug. 15-Sept. 30.</p> <p>▶ NEIGHBORHOOD Child Care Coalitions meeting to help neighborhoods fight for child care, Mission Library, Bartlett/24th St., 282-7858, childcare provided.</p> <p>▶ "SAMUEL HOOPES Reading From His Own Works," dramatic work written by Jan Hartman, performed by Irving Israel of the Venture Theatre, Anza Library, 550 37th Ave., 752-1960, 7:30 pm.</p>	4 <p>SANTIAGO ALVAREZ' "Born of the Americas," documentary of Fidel Castro's month-long tour of Chili in 1972, Pacific Film Archive, 2625 Durant, 642-1412, 7 and 9:30 pm, \$1.50.</p> <p>▶ ARICA OPEN HOUSE, lecture/demonstration on "Movement," Arica, 580 Market, 986-8800, 7:30 pm.</p> <p>▶ "DON JUAN IN HELL," play by George Bernard Shaw, performed by the Venture Theatre, Marina Library, Chestnut/Webster, 7 pm.</p> <p>"EVOLUTION of the Blues," by and starring Jon Hendricks in a journey through the history of American music in poetry, song and dance, On Broadway, 433 Broadway, 956-1696, eves. except Mon., \$6.50 - \$4.50.</p> 11 <p>▶ COLLAGES by Sy Grossman of torn and found objects using techniques pioneered by Kurt Schwitters, Ames Gallery, 2661 Cedar, Berk., Mon., Wed., Thurs. 2-6 pm, through Oct. 9.</p> <p>CRAFTS NIGHT, featuring macrame, leather, drawing, The Center, 1036 Bush, 776-2722, 7:30 pm, 50¢.</p> <p>GRETA GARBO'S "Queen Christina" directed by Rouben Mamoulian and "Rasputin and the Empress" starring all three Barrymores, Gateway Cinema, Jackson/Battery, 421-3353, through Tues. \$3.</p> <p>MARY McCREARY at the Boarding House, videotape of her recent SF performance, broadcast KOED, Channel 9, 9:30 pm.</p> <p>ISADORA DUNCAN-STYLE Dancing, lecture demonstration by Mignon Garland and the SF Duncan Dancers, SF Main Library, Civic Center, 558-3191, 7 pm.</p> <p>INTERNATIONAL BOYCOTT WEEK Fiesta and Potluck Dinner, spons. by United Farm Workers, at St. Paul's Church, 29th St./Church, 6:30 pm, bring food.</p> 18 <p>▶ "UNDERSTANDING Psychoactive Drugs," lecture by Dr. Ben Brown, SF Dept. of Public Health, Presidio Library, 3150 Sacramento, 346-9422, noon.</p> <p>SF COMEDY SCENE, impressionists, musical satirists, magicians, comics perform skits and bits, Intersection, 756 Union, 397-6061, 8:30 pm, donation.</p> <p>"THE SEARCH FOR SELF" series of films and discussion, features "Meditation Crystallized" with Lama Govinda and "Come to Your Senses" with Bernard Gunther, First Unitarian Church, Geary/Franklin, 776-4580, 8 pm, \$4 each or \$12 for series, students \$2 and \$7 series.</p> <p>▶ SF ANNUAL Art Festival featuring hundreds of artists and craftspeople, Civic Center Plaza, 10 am - 8 pm, through Sun.</p> <p>▶ CLASSICAL GUITAR DUOS, performed by Gareth Loy and Jim Golgan with selections from Sor, Debussy, Granados and Scarlatti, Bernal Library, 500 Cortland, 285-1744, 7:30 pm.</p> <p>▶ "FOG," "The Bay That Wasn't Saved," "The Rise and Fall of the Great Lakes," and "Citizen Harold," program of short films, Western Addition Library, 1550 Scott, 346-9531, 7:30 pm.</p>	5 <p>▶ CON tion Dam Sut am</p> <p>▶ "CAI fasc Indi Jers</p> <p>▶ "REC ings whic by t mus Marl rison Wed</p> <p>"PROS Mide man the f the M mun 346-</p> <p>SAMU "Pic by C tute, 8:30</p> 12 <p>▶ "BRI on p Child 23rd child</p> <p>"THE cal c "Sch Lone atory ic, 75 thron</p> <p>SOGET thron Gard Child 9329 begin 11 an</p> <p>ENERG presen and S Paren cafet</p> <p>▶ JANE Reed Merr 1250 2535</p> <p>▶ SF MI their Great noon</p> 19 <p>▶ EMO AN term mou to e Calv men Juda 8 pr</p> <p>BAY C cisc pose from "Em Bldg 771-</p> <p>AGNES direc ic Fi Berk pm,</p> <p>▶ "EAP Poet E. Pe Miss</p>

Wine Guide

The economics of wine

By Bob Levering

Take the new tv-ad for Madria Madria Sangria: A young woman with a slight Spanish accent—obviously from Spain, not Mexico—tells of her family's winery in California and of the "family tradition being carried on by her father and uncles.

The message is clear: Drink Madria Madria Sangria. It's made by a small Old World family with Tender Loving Care. You won't be getting any of that mass-produced, plastic American stuff when you drink Madria Madria Sangria. . .

Sorry, Madria Madria Sangria is produced at the world's largest winery—the E&J Gallo Wine Co. whose annual output of over 100 million gallons includes such rotgut favorites as Ripple, Thunderbird, Red Mountain and Boone's Farm. Ernest and Julio were born over 60 years ago near all-American Modesto, California. And the only people with Spanish accents at Gallo are farmworkers from Mexico.

Gallo's not alone in bending the truth to promote the Old World image of its product. Take Lejon—the French-sounding name of a well-known brand of champagne and vermouth. "Lejon" actually got its name from a prominent California winemaker named Lee Jones.

Or M. LaMont wines—named not for a Frenchman but a dusty grape-producing town near Bakersfield named Lamont.

Hiding behind the French, Spanish, Italian, and German names are some of America's biggest corporations. Wine is one of California's largest industries, with sales well over the billion dollar mark last year. California wineries dominate the American market, producing four-fifths of all US-grown wine. At last count California had 296 wineries, many of which were of the mom and pop variety. But the top five wineries (Gallo, United Vintners, Guild, Almaden and Franzia) garnered some 80% of California wine sales. Gallo and United Vintners (Italian Swiss Colony, etc.) alone accounted for 65%.

What accounts for this concentration? The key word is distribution. It's hard enough for a budding entrepreneur to acquire the necessary capital for vineyards, fermenting and storage tanks and bottles. It's another ballgame to develop a nationwide distribution network involving transportation, advertising and sales. As a result most California wineries content themselves with purely local distribution, with the result that Californians are among the nation's heaviest wine imbibers at an annual per capita rate of 5.28 gallons. New Yorkers, who live in the nation's second largest wine-producing state, drink a mere 3.23 gallons annually.

The one California winery that has succeeded in setting up a national sales network is Gallo. Time gave this account of how they did it: "They recruited their own salesmen and instructed them to see that their product gained a prominent position on liquor-store shelves. The salesmen's zeal gave the company a reputation for ruthlessness. Some old-timers say that teams of Gallo men would stride into a store and tough-talk the proprietor into keeping competitor's wine on less visible shelves."

For entrepreneurs without either Gallo's aggressiveness or the necessary capital, the problem of distribution is a tough one. The "Wine Marketing Handbook: 1973" puts the problem in Marxist-sounding terms: "The cold necessities of modern marketing, it must be remembered, are placing greater marketing power in the hands of a diminishing number of wine distributors." The result of these "cold necessities" on the California wine industry has been the buying up of numerous wineries since 1967 by corporations who already have an extensive liquor, soft drink or food distribution network. (See chart.) In other words, it's far easier for a Seagrams salesman to sell a local dis-

A worker samples the bouquet of wine drawn from a wooden cask in a California winery cellar.

tributor or merchant Paul Masson and Christian Brothers than for the wineries to develop their own independent distribution system.

Buying a winery makes sense to the larger companies too. The sale of wine in the US doubled between 1968 and 1972 from about \$1 billion to more than \$2 billion. What is even more noteworthy has been the per capita consumption of wine. Between 1941 and 1968, the average American drank between .74 and 1.03 gallons yearly. By 1971 the per capita intake had increased to 1.43. All projections for the future point higher.

Despite the dramatic increase in wine consumption Americans are poor wine consumers by international standards. The average Portuguese or Italian drinks 23 times as much wine annually. Italy and France each consumed about 20 times the total amount of wine used in the United States despite the far larger population here. The potential seems just about unlimited. Paul E. Sapp, vice-president of the Wine and Spirits Wholesalers of America, described the situation in graphic terms to a recent WSWA convention: "It is my firm belief that if, tomorrow, every retail clerk, every waiter and waitress would merely suggest a bottle of wine to each of his customers, all stocks of wine in the country would be nearly depleted within a year."

Of course, big business has developed more sophisticated means to "suggest" the purchase of wines. In 1972, wine advertisers spent some \$45.9 million, most of which went into tv ads. One industry journal projects a 1977 figure of \$97.2 million for wine ads. That amount of money for advertising wines is a sure winner in a country where ads convince people to spend millions of dollars on everything from crotch sprays to electric can openers.

One example of the effect of advertising on wine sales: Gallo spent \$5.4 million in 1972 on tv spot for its Boone's Farm "pop" wine. Time estimated that because of its intensive advertising, Gallo cornered some 90% of the 60 million gallons of "pop" wine sold in the US that year under Gallo's Boone's Farm, Ripple, Tyrolia and Spanada labels.

What Gallo also did was to capitalize on the fastest growing new market for wines, the so-called "youth market." The lowering of the voting age to 18 in 1971 resulted in the dropping of the drinking age in many states. On college campuses wine is cutting sharply into the beer market. Prospects for the "youth market" look bright for wine brewers. Quoting from the "Wine Marketing Handbook:" "Statistical projections had shown that the under-34 contingent would become the dominant mass market by the end of the Seventies decade. Now, it may be expected that this will happen by the mid-Seventies."

Big companies may be getting into the wine industry because of its bright prospects but early indications show that it's already paying off. Time cited a hike of 50% in the price of Almaden stock within a short time of its acquisition by National Distillers and Chemical. The outlook is for more wineries to be taken over. Coca Cola, owner of NY's Mogen David wines, is trying to purchase California's fifth largest winery, Franzia Brothers. The one notable holdout is Gallo, already huge in its own right, which reportedly turned down an offer from Seagram's of \$150 to \$200 million.

What has been the effect of the conglomerates taking over California's wineries? The initial concern is

Continued on next page

Continued from previous page
over quality. It does not inspire one's confidence to learn that Inglenook is owned by the same company that brings you that "finger-lickin' good" Kentucky Fried Chicken, or that a premium varietal wine like Souverain is now in the hands of the people who also own Burger King. But Norm Roby of SF's Wine Institute, which monitors wine quality closely, told me that he has noticed no great change. On the contrary he claims that the latest tasting reports on Inglenook, for example, indicate a slight upgrading in quality. "The large corporations have more resources available to them. It has provided them with more flexibility, and of course a lot better distribution setup," Roby asserts. Another example he offers is of Beringer, where Nestle, its new owner has poured a considerable amount of money into facilities.

But the concept of quality has always included more than flavor. Good wine is usually considered to be the culinary equivalent to hand-carved furniture. The image of the small family winery with wooden casks in the cellar clashes with the reality of a Gallo, whose 100 metal storage tanks in Modesto resembles a huge oil refinery. The painstaking care associated with the old family vineyard also contrasts sharply with the vicious union-busting activities being directed against Gallo's farmworkers. (See Guardian Nov. 1, 1973, "Gallo's Space Age Winery" for fuller description.)

A recent decision of the Massachusetts Board of Rabbis is suggestive on this point. Citing ancient Talmudic law, the rabbis declared that non-UFW grapes and lettuce were "tref," or the fruit of oppression, and hence not Kosher. Having become a big industry, California's mass-produced wines must now be judged by how they are made as well as aesthetic judgments about taste. ■

Big corporation wine

Parent Corporation	Wine	Also Owns
Heublein	Italian Swiss Colony Inglenook Beaulieu Lejon Champagne	Kentucky Fried Chicken Smirnoff Vodka A-1 Sauce H. Salt Esq. Fish & Chips
National Distillers	Almaden	Old Crow bourbon petrochemical plants in U.S., Brazil, Taiwan, Bolivia, blanket factories in South.
Seagrams	Paul Masson Christian Brothers	Seagrams, Calvert Canadian whiskies, Texas-Pacific Oil Co., imported wines from Chile, Hungary, etc.
Nestle	Beringer Bros. Los Hermanos	Nestle Chocolate, Nescafe, Taster's Choice, Libby Foods, Crosse & Blackwell foods
Pillsbury	Souverain Chateau Souverain	Pillsbury Foods, Burger King, Frank Schoonmaker imported wines.
Rainier	Robert Mondavi	Rainier Ale
Schlitz Brewing	Geyser Peak	Schlitz Beer
Brown and Forman Distillers	Korbel Champagne	Jack Daniels, Old Forester bourbon bourbon.
Scottish & Newcastle Distillers	Simi	Cluny Scotch, "Trumpeter" Argentine wines
Rapid American	Schenley	Playtex, BVD, Interstate stores, I.W. Harper bourbon.

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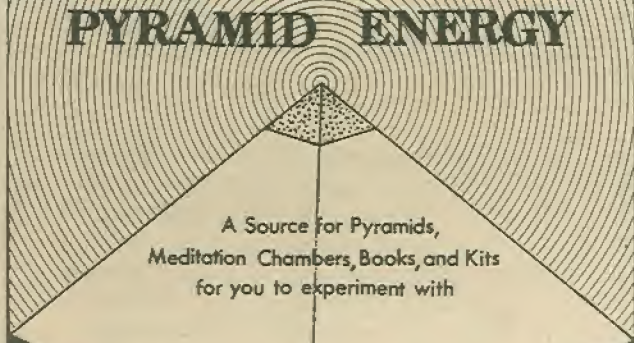
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Wine merchants pick the bargains

By Joe Belden

Once out of the jug wine class, the cost-conscious wine drinker is faced with a dismaying fact of life; California wine is no longer a bargain. The recent surge in demand for more high-quality wine has forced growers to plant better grapes, which yield less juice. The inexorable operation of the laws of supply and demand coupled with inflation has pushed the price of a good bottle of California wine over the \$5 mark. Where should we look for a bottle of good wine at a reasonable price? We put the question to wine dealers in the Bay Area. The answer we got was Spain, Italy, France, Germany, South America... and sometimes California.

Ken Gibson at Connoisseur Wine Imports (462 Bryant) nodded in agreement when we suggested that imported wines might be cheaper than their local counterparts. He gave us these examples: a bottle of 1971 Pinot Noir from Napa's own Robert Mondavi retails for \$5. But Connoisseur stocks a 1971 Burgundy La Renommée, 100% Pinot Noir, for only \$3.75. An excellent 1972 California Riesling, Chateau Montelena Auslese sells for \$5.50, while a 1971 Longuicher Maximener Herrenberg Auslese from Germany is only \$4.90. An even more outrageous example is the 1965 Beaulieu Cabernet Sauvignon, Private Reserve, which sells for the outrageous price of \$20.50, the same price as a magnum (double bottle) of a fine 1967 claret, Chateau Grand Puy-Lacoste.

Kenneth Kew at Esquin Imports, 123 Townsend, reacted violently when we mentioned the Guardian. "Why do you want everyone to boycott Gallo?" he asked, launching into an analysis of the farm labor situation in which Gallo was depicted as having offered the farm workers "more than they deserve," only to earn in return the inexplicable hostility of the United Farm Workers. "Didn't you read Gallo's letters to editors?" he concluded triumphantly as we tried vainly to nudge the subject back to Esquin's own stock.

Esquin's, needless to say, is a patrician establishment which offers a huge variety of wines (with nary a trace of Ernest and Julio), a monthly newsletter, a well-informed staff, free storage facilities and high prices. You

can buy a set of numbered bottle booties for your next blind tasting, or a \$1400 Wine Cache "crafted to complement your home furnishings as well as your life style." There's also a comfy library of wine literature, where you can learn more than you ever wanted to know about "Bacterial Spoilage of Fortified Wines" or "Hungarian Wines Through the Ages."

As for the actual wines themselves, Kew was a little vague as to what was in stock and what their cost was. But a prowl through Esquin's cellar revealed some interesting bottles, if few bargains. There was, for instance, something called a 1959 Riserva 904, which sounds like a sports car but is actually a very smooth red wine from the Rioja district of Spain. The price (\$4.90) was not exactly a steal, but not exorbitant either for a 15-year-old wine.

We abandoned the hushed confines of Esquin for the considerably humbler precincts of the Transbay Terminal, in whose strike-ridden shadow we discovered one of the oddest wine shops in the City: 10 Minna St. "Just call me Bill," the proprietor jollied, waving us towards the open crates scattered throughout the store. Everything is imported and the prices are rock bottom. A 1972 Beaujolais Primeur was \$2. A Gamay from the Beaujolais region was only \$1.50, as was a Cotes-du-Rhone. A white Graves, Ch. Chanteloiseau, was only \$2.10, and a Chablis—from France, not Asti—was only \$3.25. We ended up spending \$10 on five bottles, and at press time had found one real gem: a non-vintage Corbieres from Southwest France, Chateau de Montrabech, at \$1.75.

The Wine-Cheese Center, 205 Jackson (in the Golden Gateway) has a unique series of tastings for the budding or experienced connoisseur. For a dollar (sometimes more), you get to taste four or five wines of either similar variety or similar origin. The schedule for the first half of September: Sept. 1-4, Wines of Heitz Cellars; Sept. 5-7, California Pinot Noirs; Sept. 8-10, Wines of Fetzer Vineyards; Sept. 11, 1970 Red Bordeaux; Sept. 12-14, White Burgundies; Sept. 15-18, Red Wines of Mendocino County.

Continued on next page



PHOTO: MERRILL SHINDLER

Author Belden boggled by rock-bottom prices at 10 Minna.

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Continued from previous page

Tastings are offered simultaneously at all three Wine-Cheese Centers: Jackson, 2111 Union and 2730 Taylor at Fisherman's Wharf. As might be inferred from the list of tastings, the center specializes in California wines, but Jim Olsen, the resident wine maven, acknowledges that there are good buys to be found among the imports. From now until Sept. 15, the store is offering two German quality wines at special sale prices: a 1971 Steinberger Cabinet for \$3.35 and a 1970 Schloss Johannisberg for \$3.50. In addition, Jim recommends a 1968 Rioja Monte Real for \$2.98, a Cote du Rhone, Dom. L'Olivette for \$2.50 and a 1971 Pinot Noir from Burgundy for \$2.75.

Across the GG Bridge Steve Edmunds at Sausalito Cellars, 2951 Bridgeway, told us that there are some bargains left in California wines, and showed us some bottles to prove it. Among the white wines, he endorses without hesitation Chateau Vintners Chablis at \$1.99 and Los Amigos Chablis at \$1.59 and Idlewood Chablis 1973 at \$2. The last of these is actually the second pressing of Sauvignon Blanc, Chenin Blanc and Chardonnay grapes from Dry Creek, one of the best of the new Sonoma vineyards. Other whites recommended by Steve include several Chenin Blancs—Simi 1973 (\$2.75), Pedroncelli 1973 (\$2.50), Sebastiani 1972 (\$2.29) and Dry Creek 1973 (\$3.40). He also recommends a Mount-ainside Vineyard White Table Wine, (\$2) reputed to be 100% Chenin Blanc from the yet-to-be marketed Chateau Chevalier. Among the reds, he recommends the 1971 Beaulieu Burgundy (\$2.50) rumored to have been used to beef up the '72 Beaulieu Cabernet. Sutter Home also has a good burgundy at \$2.25 and there are two Gamays worth mentioning: Pedroncelli 1972 (\$2.75) and Carneros Creek (also \$2.75).

Karl Klooster at the Wine Seller, 2221 Filbert, says we can expect a decline in imported wine prices: importers are finding themselves overstocked, and retailers now have the happy option of cutting prices to keep the stock moving. The Wine Seller tries to carry a representation of the best wines of all the world's vineyards—including these bargains: from France—a 1971 Rully, 100% Chardonnay from Burgundy, only \$2.89; a 1970 Visan red from the Cotes du Rhone for \$2.95. From Chile: a 1970 Cabernet Concho y Toros, for \$2.99. From northern Italy: a Merlot for only \$2.98. From Australia a whole family of wines from the firm of Hardy's: Shiraz and Claret, Johannisberg Riesling and Semillon, ranging in price from \$3.39 to \$3.95. And from Spain, the Wine Seller has a line of sherries from the firm Rolson and Brown at the unbelievable price of \$2.99 (Harvey's Bristol Cream is selling at \$7.79). Owner Karl Klooster says he is trying to maintain a stock of two dozen wines in the \$3-and-under price range, but he adds that prices are coming down even among the most expensive bottles. An example of a high priced wine whose price has softened is a 1961 Volnay, a good burgundy from a great year, now selling for \$7.95. Karl says that the same thing could happen to California wines, but not for another 12 months.

European Wine Selections, 933 San Pablo Ave, Albany, is an unpretentious wine store with a good variety of low-cost wines. Owner Kermit Lynch recommends a 1971 Beaujolais-Villages at \$2.29 and a 1971 Brouilly for \$2.79. He also has a California burgundy from Viano at \$1.80 a fifth, and calls the price "unbeatable." And for those who feel faint every time they check the price of imported champagne, Lynch has

found a German champagne, Ruttgers Royale Brut, at only \$4.99.

Joe Mardesich, co-proprietor of the Peninsula Wine Co., 894 Laurel, San Carlos, has come up with some good, inexpensive wines from all over California, like a Zinfandel from Napa's Yverdon Vineyards (\$3), or a new hybrid white from the Thomas Kruse winery in Gilroy, Sauvignon Vert 1973 (\$2.25), a Gamay Rose from Butte Creek, near Chico (\$2.50), and two reds from Foppiano, Petit Sirah and Russian River Red (both \$2.50).

The simplest rule to follow in looking for wine bargains is to stay away from the big names, which often carry a premium price. Harvey's Bristol Cream is a perfect example among sherries. A German wine labelled "Liebfraumilch" can be just about any quality. French names which have garnered reputations and prices beyond what they deserve are Pouilly-Fuisse, Chateaneuf du Pape. As the prices of these wines soar beyond reach of the average consumer, new names are appearing on the market. Muscadet, the dry white wine from the mouth of the Loire is getting very popular (and increasing in price). Macon Blanc and St. Veran have replaced some of the higher priced white Burgundies. Chateaneuf du Pape is being replaced by its neighbors, the wines of the Cotes du Rhone. Wines like Corbieres, from southern France, and Alsatian Gewurtztraminers are gaining followers. Outside France there are the Chianti Classicos from northern Italy (distinguished from regular Chianti by their claret-style bottles, not the straw-covered fiascos of regular Chianti), the Riojas of Spain, the Doles and Fendants of Switzerland. But the best way to avoid being burned is to find a wine merchant whom you can trust to keep you up to date on the constantly changing wine market. ■

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The best of the wineries

Visiting a winery can be an aggravating experience—a boring tour, followed by a mob scene in the tasting room as visitors battle each other for a half-glass of the winery's cheapest product. The wineries listed below are not like that: most are small, family-run affairs whose tours do not at all resemble a conveyor belt, and all produce good—and in some cases excellent—wine.

■ NAPA-SOUTHERN SONOMA

SEBASTIANI, Fourth St., Spain, Sonoma, (707) 938-8504. Mon.-Sat., 10 am-5 pm. Tasting and tours. Good selection of table, appetizer and dessert wines, sold in fifths. Tour is unnecessary (the sole highlight is the 60,000-gal. redwood grape blending tank), but the tasting room is cool, atmospheric.

BUENA VISTA, end of Old Winery Rd., off E. Napa St., Sonoma (707) 938-8504. Daily 9 am-5 pm. An old winery, dating back to 1857, which offers a tour rich in historical detail (the winery is reputed to be the first to ever produce Zinfandel wine).

HANS KORNELL CHAMPAGNE CELLARS, 1901 Larkmead, off Hwy 29 between Calistoga and St. Helena. Tasting and tours. This is one of the best wineries for visiting. An excellent tour explaining how champagne is made, including tasting the wine at various stages of production. Beautiful stone wall backdrops, high light conditions and employees willing to pose make this a photographer's heaven.

FREEMARK ABBEY WINERY, 3022 St. Helena Hwy. N of St. Helena, (707) 963-7106. Mon.-Fri. 9 am-5 pm, Sat.-Sun. 10 am-5 pm. One of Napa's finest new wineries, Freemark Abbey is currently sharing an old stone building with the Hurd Candle Factory. The tour, which leaves whenever a quorum of wine lovers is amassed, winds its way through narrow aisles past stainless steel fermenters and oak barrels. Casual tasting is discouraged, but a bottle might be uncorked for a prospective case buyer. Only four wines are sold: Cabernet Sauvignon, Johannisberg Riesling, Pinot Noir and Chardonnay.

SUTTER HOME, Hwy. 29, N of St. Helena, (707) 963-3104. Daily 10 am-4 pm. This is a family winery; the tasting room is staffed by Mrs. Trinchero and her son Bob, offers a selection of wines. The house specialty is Zinfandel.

HEITZ, Hwy. 29, S of St. Helena, (707) 963-3502. Daily 11 am-5 pm. Another excellent winery, their 1972 Pinot Chardonnay wine won grand prize at the LA County Fair.

ROBERT MONDAVI, Hwy. 29, half mi., N of Oakville, (707) 963-7156. Daily 10 am-4:30 pm. Easy to spot on the left side of the road heading north from Oakville, Robert Mondavi Winery is a new operation launched by one of Napa's oldest families. The tour is interesting and informative. The tastings include Chenin Blanc, Johannisberg Riesling, Chardonnay, Fume Blanc, Gamay, Cabernet, Pinot Noir and Zinfandel, all delightful.

OAKVILLE VINEYARDS, Hwy. 29, Oakville, (707) 944-2455. Daily 10 am-4:30 pm. A tippler's heaven this winery has no limit to tasting, however usually only three bottles are open.

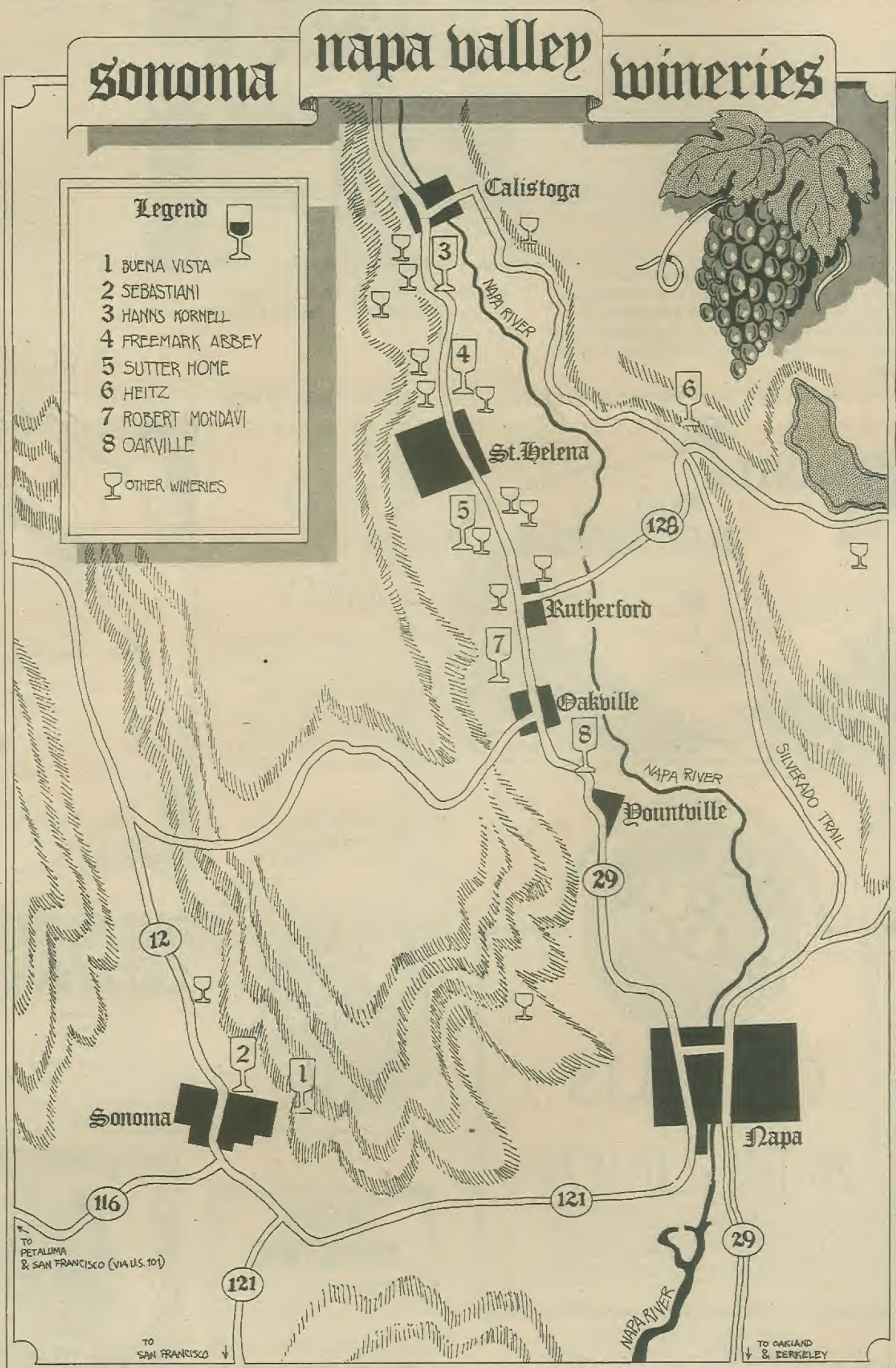
■ SANTA CLARA

MIRASSOU VINEYARDS, Rte. 3, Box 344, San Jose, (408) 274-4000. Family run since its inception, this winery has been in continuous operation. A cordial atmosphere and huge wine glasses for the serious wine taster. Guaranteed to tickle your fancy and delight your palate are Monterey Riesling and Gamay Beaujolais.

PEDRIZZETTI WINERY, north end of Morgan Hill on Hwy. 101, (408) 774-3710. Daily 10 am-7 pm. Tasting and tours. Wine tasting takes place in a converted school house. Tours arranged by appointment.

RIDGE VINEYARD, 17100 Montebello Rd., Cupertino, (408) 867-3233. Sat. only 10 am-3 pm. Tasting and tours. An adventuresome new winery that has had some great successes and whose failures even merit interest. Ridge's specialty is Zinfandel.

DAVID BRUCE, 21439 Bear Creek Rd., 5 mi. W of Hwy 17, (408) 354-4214. A small winery surrounded by 20 acres of grape arbors in the Los Gatos Mts., this winery is just 10 years old. The wines—mostly Zinfandel, Chardonnay, Grenache Rose—are high quality, and the tour (by appointment only) takes in the winemaking process from start to finish. ■



Jug wine: the alternatives to Gallo

When jug is bad, it is very, very bad. Doubtless a big factor in the success of Gallo's humdrum offerings has been a wide-spread public fear of encountering a liquid substance so foul as to leave the palate eternally blighted. Yet there are plenty of tasty and cheap non-scab wines from Napa and Sonoma, just waiting to be guzzled. Those sampled by the Guardian staff so far rate as follows (prices for half-gallons, unless otherwise noted):

Cavalcade Burgundy (\$2.79) is one of the best jug reds we encountered: smooth and dark, not too "winey" and not too bland. The wine comes from E. Guglielmo Winery of Morgan Hill, a third-generation family outfit which also puts out a line of jug reds labeled "Emile's Private Stock," (\$1.99) that we've not tasted.



PHOTO: RICK GROSSE

Bon vivant Kim Gale, part of the Bay Guardian jug wine tasting team, is amused by a Foppiano Burgundy.

The Rege Wine Co., 1609 Powell, is the local outlet for a line of Sonoma jug reds, including Chateau Rege (\$3.25/gal.) and "Rege Reserve" Claret (\$3.50/gal.). Some other jug reds worth sampling are: Cambiaso Burgundy (\$2.59), Martini & Prati Burgundy (\$2.49), the "CK" Mondavi reds—Barbarone, Zinfandel, Barbera and Burgundy (\$3.99—a bit expensive!). From Tulare Co., there is also "Growers" Burgundy, which is quite inexpensive (\$1.89), and not on the United Farm Workers' boycott list. The worst wine we encountered was Petri Burgundy, which tastes like New York State wine (and indeed says "American" burgundy in place of "California" on the label).

A perennial picnic favorite, for long afternoons of guzzling on the slopes of Mt. Tam, is Valley of the Moon—an incredibly palatable, extremely cheap wine, available at a few rare locations. You can find the burgundy (\$2.99/gal.), claret (\$2.65/gal.) and Zinfandel (\$1.70/half-gal.) at Molinari's, 373 Columbus, the Florence Ravioli Factory, 1412 Stockton and the wonderfully bare-walled California Wine Co., 221 14th St.

In general, the whites were blander and more difficult to distinguish from one another than the reds. (The nomenclature "chablis" actually means nothing—the grapes can be of any variety, but as a rule a wine labeled "chablis" will be less sweet than one called "sauterne." Similarly, the name "burgundy" means nothing but "red wine," and there are plenty of stories around about wine makers who put the same wine in bottles marked "burgundy" and "claret.")

The best white wine, we found, turned out to come from the folks responsible for the most wretched red: Petri. Their chablis (\$1.99), was dry and full of character. Other whites worth mentioning are Foppiano Chablis (\$2.59) from the Russian River, Martini & Prati Chablis (\$2.49) and "CK" Mondavi (once again the most expensive—\$3.19).

Robert Finigan's Private Guide to Wines says that many bulk wines are pasteurized, although the wineries don't like to admit it. But the process does little to

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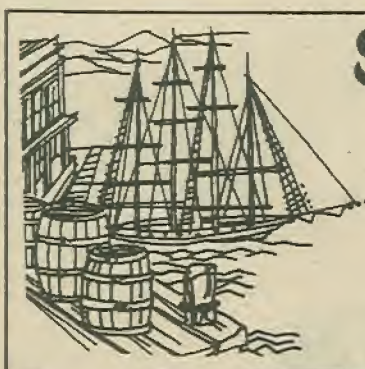
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hurt the taste of jug wines, and helps them stay fresh longer once they are opened. Finigan suggests putting the wine in fifth-size bottles to make it last even longer. To sterilize the bottles, put them in a cold oven, bring the temperature to 450 degrees for an hour or so and then let the bottles cool as the oven does. Meanwhile boil five corks for a half-hour. Use a funnel to pour the jug wine into the smaller bottles, and store in a cool, dark spot. Your jug wine will last months, not weeks.

The Gallo poll

If you happen to be accosted on the street by a stranger asking your opinions about wine, chances are it's a pollster from Gallo, trying to find out how the UFW boycott affects people's attitude toward its products.

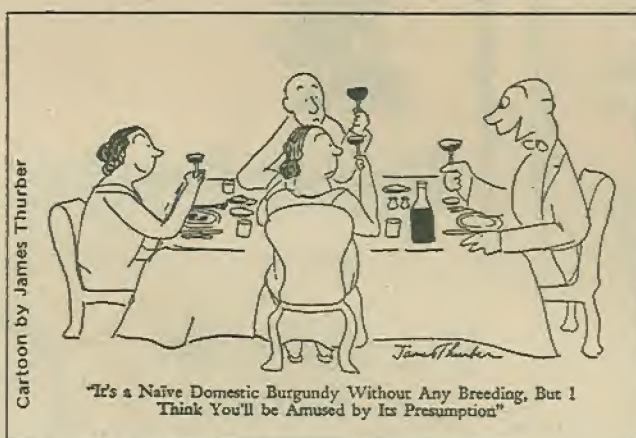
Interviewers in the San Francisco Bay Area are in the fourth month of surveys on the wine boycott's effects, asking random passersby questions from a five-page survey prepared by Barbara Weiss and Associates, a Tarzana, Calif. market research firm.

Questions on the survey are designed to establish the subjects age, occupation and ethnic group, and determine whether the person questioned drinks wine and if so, how much. Buried in a group of "blind" questions are items designed to show whether the subject is familiar with the Teamsters Union, the UFW or Cesar Chavez.

For example, a series of questions about the respondent's preferences in wine is followed by this query:

"Which of the following organizations or people have you heard of before?"

Gerald Ford	NAACP
*Teamsters Union	Ralph Nader
Scott Carpenter	World Health Org.



Melvin Belli	*Cesar Chavez
United Way	Knights of Columbus
Jonas Salk	John Birch Society
*United Farm Workers	Leon Jaworski

(IF THE RESPONDENT HAS HEARD OF TEAMSTERS/CESAR CHAVEZ/UFW, CONTINUE. IF NOT TERMINATE.)"

The next group of questions ask how the respondent feels about each of the persons and organizations ("Very Favorably Disposed" to "Very Unfavorably Disposed"). At the bottom of the page is this instruction to pollsters "PROBE FOR ANY MENTIONS OF UNION CONFLICT, BOYCOTTS, MIGRANT WORKERS, ETC."

Respondents who do know something about the boycott are then questioned on how they feel about the parties in the dispute, what they think the issues are, and whether or not they are supporting the boycott.

No one knows how much the survey is costing, but Gallo doesn't need a poll to tell it about the effects of the boycott: The Wall Street Journal reports that Gallo sales are down nine percent from last year, and millions of bottles are sitting unpurchased on liquor store shelves around the country.

The Guardian guide to boycotting

If you want to be sure, boycott iceberg lettuce and table grapes (except for those with the UFW eagle on the cartons) and once again apply pressure on store owners not to carry these foods until the UFW holds the contracts again.

Wines to Boycott:

1. All Gallo wine, and wines under the following labels (a simple rule of thumb—if it's from Modesto, it's Gallo):

Paisano	Andre Champagne
Thunderbird	Boone's Farm
Carlo Rossi	Spanada
Eden Rox	Tyrolia
Red Mountain	Ripple
Triple Jack	Wolfe & Son
Madria Madria Sangria	

2. All Franzia Bros. wine.

3. All Guild wine:

Tavola Red	Roma
Familigia Cribari	Cresta Blanca
Mendocino	Lodi
La Mesa (Safeway's)	Cribari Reserve

EQUAL TIME: The UFW is demanding that the networks and local TV stations grant UFW free time to counter Gallo's \$13 million a year advertising budget. "A bottle of Gallo wine is the only ballot the farm-workers have," UFW vice-president Dolores Huerta told a SF news conference. ■

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1967 B.V. Private Reserve	15.00
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1967 Martini Zinfandel	4.00
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1966 Robert Mondavi Cabernet Sauvignon (Magnums)	45.00
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1968 Robert Mondavi Cabernet Sauvignon (Magnums)	40.00
1968 Robert Mondavi Cabernet Sauvignon	18.00
1969 Robert Mondavi Cabernet Sauvignon (Magnums)	38.00
1969 Robert Mondavi Cabernet Sauvignon	18.00
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1969 Hietz Marthas Vineyard	18.00

1968 Freemark Abbey Cabernet Sauvignon	8.00
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1970 Freemark Abbey Chardonnay	7.50

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1972 Wente Gewurztraminer	5.50

1970 Jackson's Chardonnay	12.00
1970 Jackson's Chardonnay (Magnums)	18.00

1970 Ridge Cabernet Sauvignon (Magnums)	32.00
1970 Ridge Cabernet Sauvignon	15.00
1971 Ridge Petit Sirah	7.50

1968 Mayacamas Late Harvest Zinfandel (10th)	10.00
1969 Mayacamas Cabernet Sauvignon (Magnums)	18.00

1966 Mirassou Zinfandel	5.00
1967 Mirassou Cabernet Sauvignon	6.00
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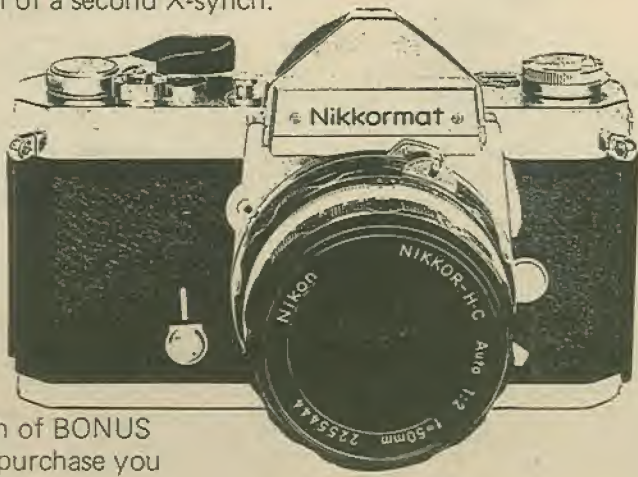
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Thursday

CONCEPTUAL ART, informal situation by Mel Bochner, Daniel Weinberg Gallery, 560 Market, 391-6241, Tues. - Sat. 11 am - 6 pm, through Sept. 30.

"CUTTA" Louis Malle's fascinating documentary of life in India, Noe Valley Library, 451 Broadway, 285-2788, 7 pm.

"CENT BURNINGS" paintings, drawings and sculpture which have been partially burned by the artist Michael Miller, a specialist for pyrophiliacs, Upper Market Street Gallery, 735 Harrison, 543-8344, noon - 5 pm, Tues. - Sat. through Sept. 28.

SPECTS of Peace in the Middle East, lecture by Ken Kofman who recently participated in a first editorial conference in the Middle East, SF Jewish Community Center, 3200 California, 660-6040, 8 pm, \$2.

JOEL FULLER'S scintillating "Pick Up on Main Street," sponsored by Canyon Cinema, SF Art Institute, 800 Chestnut, 332-1514, 8 pm, \$1.50.

"BRIDGING THE GAP," film on parent-child communication, Midcare Switchboard, 4284 Divisadero St., 7 and 9 pm, 282-7858, childcare provided.

"AMOROUS FLEA," musical comedy based on Moliere's "School for Wives," performed by the Mountain Theatre Laboratory, Wabe Theatre, Turk/Mason, 752-7000 ext. 293, 8:30 pm, through Sat., \$3.

TSU IKEBANA fall classes through Nov. 14, Lakeside Park Zen Center, across from Children's Fairyland, Oakl., 832-2929, registration, 9:30 am, beginners, 10 am, intermediates, 11 am, advanced 1 pm.

GY, summer workshop series presents discussion on "Youth and Sexuality" sponsored by Planned Parenthood, Giannini Jr. High, Berkeley, 681-2500, 7 pm.

E FONDA in "Klute" and "The Man Between," Merritt College, Student Center, 100 Campus Dr., Oakl., 531-1515, 7 pm.

TIME TROUPE performs their newest production "The Great Air Robbery," Union Sq., 1-0404, \$5, 11:30 am.

ADDITIONAL HEALTH ANONYMOUS (EHA) patients after Alcoholics Anonymous, applies spiritual principles to emotional problems, meetings every Methodist Church basement meeting room, 19th Ave./Dah, 681-3400, every Thurs., 7 pm, \$1.50.

CRUISE sponsored by San Francisco Beautiful to view the proposed B.C.D.C. plan for waterfront development, Harbor Boat Impress' leaves from Ferry Building, SF Beautiful, 120 Bush, 1-0404, \$5, 11:30 am.

ES VARDAS five short films selected from 1957 - 1968, Pacific Film Archive, 2625 Durant, Berkeley, 642-1412, 7:30 and 9:30 pm, \$1.50.

RLY SF POETS and Their Poetry, slide/lecture by Hannah Prazl, Excelsior Library, 4400 Mission, 586-4075, 1:30 pm.

Friday

6

► OPENING of Don Carlson's florals and related forms, and Marcia Frailin's Pyro Collage, Artists Cooperative Gallery, 2224 Union, 567-0464, noon - 6 pm, daily.

JUANITA ORIBELLO, classical guitarist, singer and composer performs music by Villa-Lobos, Tarrega, Jelly-Roll Morton, Buffy Sainte-Marie, and others, Candlelight Concert at Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, 10 pm, \$1.

US-CHINA Peoples Friendship Association presents Felix Greene's film on the Peoples Liberation Army, followed by discussion, 50 Oak, 7:30 pm, donation.

18TH ANNUAL Bay Area Arts and Crafts Guild Exhibition including blown glass, dollmaking, wood-working and ceramics, San Jose Museum of Art, 110 South Market, San Jose, (408) 294-2787, Tues. - Sun. noon - 4 pm.

► "THE FANTASY MACHINE" by New York playwright Thomas Molyneux, comic and absurd exploration of writer's wild dreams, and short films by SF filmmakers, Julian Theatre, 953 De Haro, 8 pm, Fri. - Sat. and next wknd.

13

POLA NEGRI stars with Wallace Beery and Adolph Menjou in 1923 film, "The Spanish Dancer" co-billed with 1940 "The Villain Still Pursued Her," an obscure satire of old-time melodramas starring Buster Keaton, Billy Gilbert and Margaret Hamilton, Avenue Photoplay Society, 2650 San Bruno, 468-2636, 8:30 pm, \$2, concert on the Mighty Wurlitzer Organ begins 8 pm.

"THE SEARCHERS," one of director John Ford's best, starring John Wayne, Natalie Wood and Ward Bond, Pacific Film Archive, 2625 Durant, Berk., 642-1412, 7:30 and 9:40 pm, \$1.50.

ITINERANT FOOL, Ken Feit tells stories, celebrates life, in a journey of mime, clowning, puppetry, folk tales and myths, First Unitarian Church, One Lawton Rd., Berk., 7:30 pm, \$2/\$1 kids.

► UNITED FARMWORKERS RALLY in support of International Boycott Week, SF Civic Center, noon.

20

COLLEGIUM SINE NOMINE performs medieval and renaissance program of instrumental and vocal music in costume, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, 10 pm, \$1.

BETTY DAVIS starred in and directed 1942 "Now, Voyager" with "Payment On Demand" with Barry Sullivan, Film Fair, 732 Chenery, 586-7748, Fri. - Sun. 7 pm, \$2.

AGNES VARDA, French film director, appears in person at showing of her full length films "Cleo From Five To Seven" and "Le Bonheur," UC Berk., Wheeler Aud., 7:30 pm, \$2.

NIGHT-ON-THE-TOWN and the Bay, sponsored by American Youth Hostels, cruise by ferry to Jack London Square with band and champagne, dinner at the Bow and Bell, return via moonlight ferry cruise, sign-up deadline Sept. 13, \$12 to C. Francis, 825 Rivera, SF, 94116, 665-3575.



The Four Star Street Theatre group, SF Mime Troupe, perform their latest, "The Great Air Robbery." See Sept. 1 and 12, plus a complete schedule in the Events theatre listing.

Weekend Events

August 30-September 2

SCOTTISH GATHERING and Games, 109th Annual, featuring bagpipes, dancing, music, caber tossing, ethnic costumes, food, Santa Rosa Fairgrounds, Sat. - Sun., 9 am - 5 pm, \$2.50/50¢ under 12.

"SPOON RIVER ANTHOLOGY," musical drama based on Edgar Lee Masters classic of the Civil War, de Young Museum, GG Park, Sat. - Sun., 3 pm, donation.

► GIANT SANDCASTLE building party, bring shovels and buckets, sponsored by World Community Events, north end of Alameda Memorial State Beach, Alameda, Mon. 9 am - sunset, 527-0154.

"SAVE THE CHILDREN CONCERT," day of musical entertainment with national superstars and top Bay Area talent, sponsored by Operation Clean-Up, Kezar Pavilion, Stanyan/Waller, 863-8721, Sun. noon-11 pm, \$10/\$7 for community organizations.

STARS OF THE BOLSHOI BALLET, with Maya Plisetskaya, 45 members of the corps, and a 65-piece orchestra, UC Berk., Zellerbach Aud., 642-2561, Thurs. - Mon., 8 pm, \$12 - \$16.

MARIN COUNTY FAIR, music, ballet, circus, exhibits, crafts demonstration, fireworks, films, Marin Civic Center, San Rafael, off Hwy. 101, through Mon., 10 am - 10 pm, \$1.75/\$1 under 18/under 12 free.

September 6-8

DANCE PROGRAM, presented with the William Clark exhibition, incorporating some of his sculpture and jewelry, Palace of the Legion of Honor, Lincoln Park, 558-3598, Sat. - Sun. 3 pm.

EUROPEAN FALL FEST '74, featuring folklife festival of entertainment, nightly fireworks by the lagoon, car show,

cycle extravaganza, carnival rides, imported goods, Marin County Fairgrounds, off Hwy. 101, Sat. - Mon., \$2/under 12 free with adult.

BLUESMEN SONNY TERRY and Brownie McGhee play, sing, stomp and whoop it up at the Great American Music Hall, 859 O'Farrell, 885-0750, Fri. - Sat., 9 and 11:30 pm, \$3.

September 13-15

WORLD BLACK and African Festival of Arts and Culture '74, presents highlights of the Far West competition for performing artists, Palace of the Legion of Honor, Lincoln Park, 558-3598, Sat. - Sun. noon to 4 pm, and next wknd., donation.

► MENLO PARK FRIENDS of the Library Book Fair with books, paperbacks, magazines, records and pamphlets on sale, Menlo Park Civic Center, Library Lawn, Ravenswood/Alma, 9:30 am - 5 pm, Sat. - Sun.

► PARKSIDE ART GROUP SHOW, featuring local artists outdoors all weekend, Eastshore Park, MacArthur Blvd. betw. Grand/Lakeshore.

► PYRAMUS AND THISBY COMPANY presents "Dreams-calli" a musical daydream for children in a fantasyland of lost balloons, Live Oak Park, Berk., 11 am every Sat. through Nov. 30.

September 20-23

MONTEREY JAZZ FESTIVAL, 17th annual outstanding musical event, featuring Dizzy Gillespie, Big Joe Turner, James Cotton Blues Band and many more stars, five separate concerts, Monterey Fairgrounds, Fri. - Sun., \$4 - \$7.50, (408) 373-3366.

► MASSED CHOIRS of Pioneer Churches perform at St. Mark's Church, O'Farrell/Franklin, Pioneer Plaza, 2:30 pm.

► AFRICAN VIOLET SHOW by local people, Lakeside Park Garden Center, across from Children's Fairyland, Oakl., 832-9329, Sat. - Sun.

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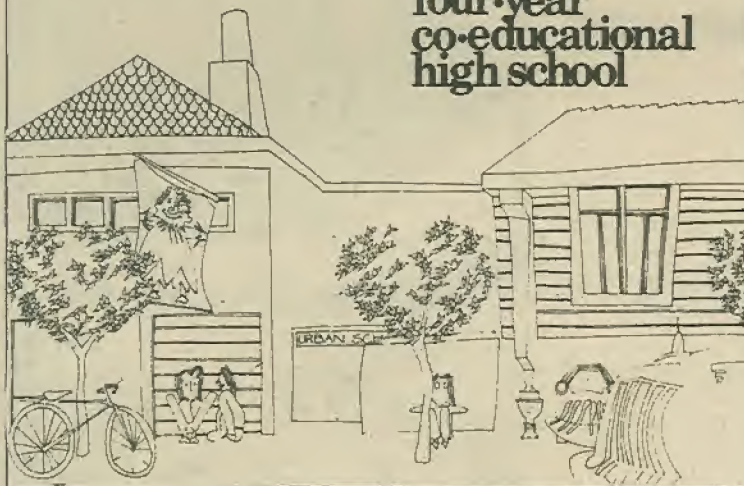
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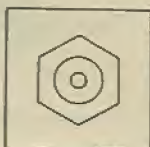
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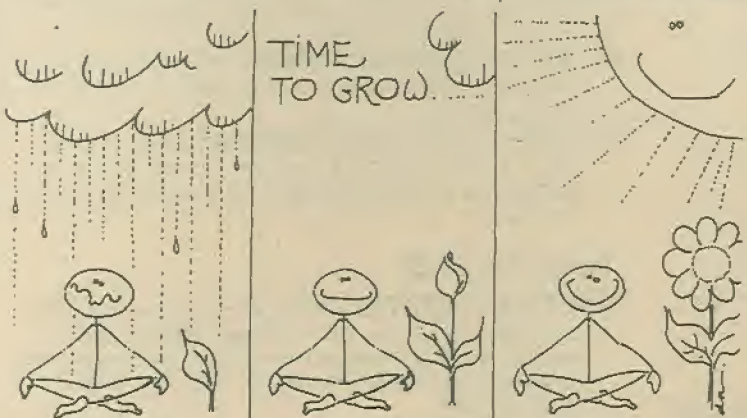
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A selective schedule of fall classes

Compiled by Carol Moloshco

"The person who graduates today and stops learning tomorrow is uneducated the day after."

Newton D. Baker

Anyone interested in staying educated has plenty to keep busy with this fall and winter—once again the Guardian has compiled a list of what's to be learned around the Bay Area. The variety of schools and courses is almost infinite, so we've had to specialize in a couple of ways. First, we selected two special topics: Women's Studies and Travel. Following that, we've listed a potpourri of other courses in the general categories of Low-cost Learning and Major University Stuff. So read on and find that class or school to raise your cerebrum to greater heights.

Women's studies

Whether it be for self-fulfillment, intellectual stimulation, or increased earning capacity, there's no shortage of learning programs for women in the Bay Area. The only problem is selecting the best. If you don't see exactly what you are thinking of, call one of the schools listed below, and chances are you'll find what you want.

START YOUR OWN BUSINESS

and Succeed: Are you the right kind of personality to become a business entrepreneur? This program, for men and women with little or no business experience who want to start their own small business, will cover basic profit and loss statements, market analysis and include a packet of written material to be used by participants when ready to begin their own business. Offered by the UC Extension; Thurs, Sept. 26 9 am-4 pm, Richardson Hall, \$35.

MATRIARCHAL ART & Mythology: A slide show/discussion concerned primarily with art before 'history' and the rise of patriarchal consciousness. Sign up at the Women's Art Center, 400 Brannan. Begins Sept. 7, \$8 for center members and \$11 for non-members.

WOMEN'S ART & Self Realization: Offered by the Women's Art Center with Jazzmin Meins teaching. In a small group structure, the roles and symbols of women will be explored in a variety of ways: re-creation of roles with costumes and make-up, improvisational theatre, writing, reading and artmaking. For info, call 957-9239. \$20 for 18 sessions.

WOMEN'S BASKETBALL: Tired of sitting around? Conceived as a "neighborhood" team for enjoyment and exercise. Contact the Communiversity, 588-2600 for details. Free.

PHOTOGRAPHY & THE IMAGE of Woman: Past and present work on women, attitudes toward women and reflections of these attitudes in the finished photograph.

There will be discussions, lectures, critiques with the instructor. There is a prerequisite of a beginning photography class. Offered by the UC Extension, Wed, 7-10 pm, Oct. 2-Dec. 4. Fee \$80. Contact Thomas Baird or Diane Keiker, 642-1061.

WOMEN AND MADNESS in Literature: Do you believe that traditional, feminine sex roles lead to women's insanity? Included will be the works of Charlotte Bronte, Ella Lafland, Sylvia Plath, Christine Stead, Dorothea Lessing, Nancy Mitford and Zelda Fitzgerald. Personal experiences will also be related to the literary works. Berk., Thurs., 7-10 pm, Sept. 26-Dec. 5. \$60.

WOMEN'S GROUP: Group for women who want to explore and change how they relate to themselves, friends, lovers, work. Emphasis on individual growth within a supportive group. Gain self-confidence and friends—contact Heliotrope. Four meetings on Sun. 8-10 pm starting Sept. 8. \$15.

WOMEN'S SKILL CENTER: 51 Waller, 861-9464. Excellent courses ranging from plumbing to electronics to wilderness survival.

ALYSSUM: 1719 Union, 421-3128. Besides regular courses, there is a Tues. "drop-in group."

BREAKAWAY: 434 Sixth St., Oakl. 843-2064/653-5765. This is a free university for community women. Variety of courses from \$3-\$10.

PEOPLES LAW SCHOOL: 558 Capp, 285-5069. This school usually has a few classes concerning women and the law. Fees are based mostly on donations, but they ask for \$1 for each session.

CANADA COMMUNITY College: 386-8895. Five programs which focus on women. To request the Community Services brochure with full description of all programs or for additional info, call 364-1212 ext. 236.

COLLEGE OF MARIN: Kentfield 94904. 454-3962 ext. 212. Most of their adult classes have a fee of \$6. Classes begin Mon. Sept. 23.

LIBERATION SCHOOL: 2323 Market, 863-1945. New catalogue will be out by the beginning of Sept.

YWCA: Downtown Center, 620 Sutter, 775-6500. Call for further info. and catalogue of classes. Fees \$10-\$20. □

Field trips

Travel programs are a fine example of alternative education, offering a course of study outside of the average classroom situation, and providing new insights and perspectives through on-the-spot learning. Many interesting classes available: even though the fees are a little steep, the experience can be well worth the expense.

LITTLE KNOWN WINERIES of California—Napa Valley: Do you like wine? This will be a study

tour of the wineries and vineyards which characterize California's North Coastal Wine Regions, with emphasis on the relatively unknown wineries of the areas studied. Included will be winery tours and tasting, instruction in sensory evaluation of wines, cultural and agricultural influences and effects on wine making and viticulture. Contact CSUSF Extension Classes. Fee: \$28. Travel cost per person: \$22.50. Begins Sept. 12.

YOSEMITE—VALLEY OF FIRE and Ice: Another course offered by CSUSF Extension, a three-day geologic excursion to Yosemite Valley offering a spectacular environment for directly studying the products of fiery intrusion, mountain uplift and grinding erosion by glacial ice. There will be a one-day introductory seminar on Sat., Oct. 5; the following weekend the excursion will start by bus for Yosemite. The fee is \$56, and the travel cost per person is \$78.50. Contact school immediately if interested, 586-3070.

HOUSEBOATING: Tired of city life? Want to get away from it all for a couple of days? How does this sound—cruise lazily on the Delta. Swimming and some group interaction. The YMCA is offering this course and it is limited to 10 people, so hurry up and give them a call. 885-0460. Two days—\$28 for members/\$31 for non-members. Oct. 5, 8 am.

BIRDS OF THE SF PENINSULA: Did you know that it is possible to see over 250 different species of birds on the Peninsula? In one day it's possible to see over 100 of these birds? Skyline College is offering this course to aid the beginning bird watcher in finding, identifying and enjoying some of the rich bird fauna found locally. There will be four discussion-lectures as well as three morning field trips. Starting date—Thurs. Oct. 24. Fee: \$18. 355-7000.

SIERRA SNOW ASCENT: If you enjoy trains, this course was designed for you. By a reserved railroad car on Amtrak, retrace the difficult construction of the original route of the Central Pacific Railroad from Sacramento to Reno over the mighty Sierra Nevada Range. Along this line, different land use patterns will be explained as they relate to changes in elevation. Visits to Reno, Virginia City, the Comstock Lode mining area and Carson City. Return to the Bay Area will be via the Lake Tahoe Basin. Offered through the CSUSF Extension Service, the fee is \$28 and a travel cost \$52 per person. Leaves Sat., Dec. 7. 586-3070.

FINDING YOUR OWN WAY:

Takes place at a funky, rustic mountain retreat center two hours north of SF. Strategies for economic and psychic survival will be discussed, methods of reducing expenses shared and other techniques for dealing with the increasing ineffectiveness of institutional society dealt with. Heliotrope offering this class, limited to 25. The fee is \$10 and \$15 is asked for the expenses. Begins Tues., Sept. 10 with preliminary meeting at 7:30 pm. 398-7042. □

Low cost learning

No matter what you're searching for, you're bound to find it through either a local Rec. and Parks Dept., community college, YMCA/YWCA or alternative school such as Heliotrope, Orpheus or the Liberation School. The de Young Art Museum also has some extraordinary classes available for under \$30, in fact, all the classes listed below are under \$30 (lots of freebies, too), so, help yourself.

ART & CRAFT DELIGHTS

INTRO. TO FILMMAKING:

Covers the basic concepts of filmmaking, including what equipment is available for low cost production and instruction in its operation, plus a field trip to a film lab or studio, and a brief history of the motion picture. Heliotrope offers this course for \$25. Four meetings starting Tues., Sept. 3, 7:30-9:30 pm.

THE ART OF RELAXATION:

If you find it hard to relax, this intensive six-week course in the technique of dynamic tension, can help regain lost muscular elasticity and achieve physical fitness. A question and answer period follows each session. Offered by Skyline College, fee \$12. Tues. and Thurs. beginning Sept. 17.

WOODBLOCK PRINTING: The de Young Art Museum offers this class, starting Mon., Nov. 11, in techniques of block carving and printing. Use of typography and colored ink. Individual projects such as cards, posters and calendars will be encouraged. The fee is \$26; five sessions.

QUILTING: An opportunity for individuals to exchange knowledge and ideas about various fabric surface treatments, as they apply to both traditional and contemporary quilting techniques. Sponsored by the Communiversity, completely free. For further info., 586-2600.

GAY THEATRE COLLECTIVE:

Do you have any talent or good ideas? This class was originally titled "Human People's Theatre Workshop Company: An Alternative to Gay Musicals and Straight Plays." Discuss possible scripts, adapt material to be performed. What is the function of "gay" drama? Find out at Lavender U. No fee. 771-1450.

CATCH THE WIND? BUTTERFLIES, DRAGONS, & FLYING FISH:

An intro. to the aerodynamics of kite flying, design and construction of cloth, paper and foil kites. There will be color and pattern surface decoration utilizing painting, batik and block print. The de Young Art School offers this course for \$15. Begins Sat. Oct. 5.

CONCENTRATED STUDY

CAPITALISM & PSYCHOLOGICAL OPPRESSION: A course from Liberation School using a Marxist perspective to analyze our personal experiences. How and why do we

internalize cultural roles, myths and values like obedience to external authority, self-denial, competition, rugged individualism and conformity? The course will examine how people's understanding of their problems creates either "false consciousness" and passivity or "class consciousness" and action. All classes are \$10-\$20, if you can afford it. Contact the Liberation School for further info, 863-1945.

FUNDAMENTAL ECONOMICS & SOCIAL PHILOSOPHY:

Explore the root causes of poverty and unemployment amidst plenty, high taxes and soaring prices, shortages, land speculation, booms and busts, urban decay and deteriorating quality of life. Groups meet once a week for 10 weeks and discussion groups are led by trained volunteers. There is no tuition charge, no tests and no written work. Your only obligation is to think for yourself. Contact the Henry George School of Social Science, 362-7944.

BEGINNING CONVERSATIONAL SPANISH:

Plan to go to a Latin American country? If so, learn how to speak the language so you can communicate with the people. Orpheus offers quite a few Spanish classes for you to choose from. This particular course, places a strong emphasis on an easy and simple build-up of phrases and vocabulary. Portable tape recorders are welcome. Call for the date of the next class, 474-3775.

CREATIVE WRITING WORKSHOP:

If you think your writing interesting, take this course and find out what others think. As the instructor puts it, "Hollow words create few echoes." Free form improvised group writing—you read, everyone else listens. Fee \$20, six meetings, Thurs. 7:30-10 pm. Contact Heliotrope.

CONSUMER SURVIVAL:

The College of Marin offers this course on practical techniques for meeting financial needs—explore the problems and advantages of using credit. Most important, it will discuss, evaluate and help you, the consumer, in making better decisions. Fee of \$6 charged, payable at time of registration. Contact the school for further info. 454-3962.

FITNESS AND FUN

DANCE—BEGINNING AFRO-HAITIAN DANCE:

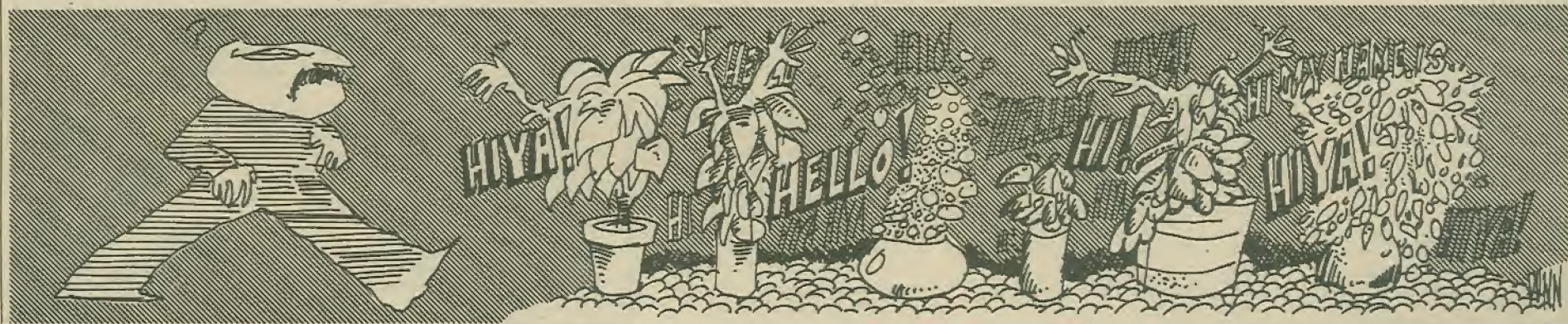
Participants will be helped to learn basic dance steps and to incorporate these basic steps into more involved dance movements. Sponsored by the Communiversity, completely free. Contact school for starting date, 586-2600.

DIRT TRAIL JOGGING:

For all those interested in bringing about a relaxed union of body and mind through efficient breathing and utilization of body energy, while jogging on the Bay Area's well and little-known dirt trails. Practice centering and the continuous release of your energies. Heliotrope offers this course for \$10. Eight meetings beginning Sept. 9. 398-7042.

Continued on next page

Get chummy with plants—see "Green Friend," page 28 under "Those Lovely Oddities."



Continued from previous page

TENNIS: Whether you're a beginner or an advanced tennis player, Canada College has a class for you. If you are a San Mateo resident, Canada College has expanded their program to Sat. for all the Mon.-Fri. workers. Classes begin Sept. 14, end Dec. 21. Reservations for a space in a Sat. class may be made by calling 364-1212.

BOOGIE DANCES OF THE FORTIES: If you have lots of energy and a desire to learn the jitterbug, boogie (partners), cha cha, swing or ballroom dancing, this is the class for you. Offered through Orpheus. The instructor advises eating energy food before class—there will be lots of dancing. 474-3775.

BEGINNING DRAMA: The performing arts workshop offers this class for people of all ages and income levels. Course will involve scene and character study, playwriting and production class. If you have a desire to get on stage call 931-9228 for registration and further details.

THOSE LOVELY ODDITIES

ARTS OF THE SAILOR: Learn how to tie knots: eye splices, turk's

head and others. Useful for making buttons, watch straps, belts and sailing. Also basic navigation and how to read charts, paint, varnish and do minor carpentry. Offered through Heliotrope, held in Sausalito. Starts Sept. 5. Fee \$25.

GREEN FRIENDS: Do you enjoy the company of plants? This class will study the generation and culture of plants for food and other pleasures, varying conditions different plants need to grow strong, vigorous, healthy and beautiful. How to grow plants for fresh salads, herbs or vegetables; in a garden or a flower pot, outdoors or on a window sill, miniature vegetables or regular varieties. Laverda U. eight sessions, \$15. Sat. afternoons. 771-1450.

FRONTIERS OF CONSCIOUSNESS: Explores phenomena of psychic functioning outside the limits of what is generally held to be possible; examines recent research in ESP, precognition, psychokinesis and psychic healing. Offered through College of Marin, begins Sept. 23. Fee: \$6. 454-3962/212.

DREAM WORKSHOP SEMINAR: Ever wonder if your dreams had any value or meaning? This workshop will be an experimental as well as an academic approach to

Jungian Psychology. Will enable you to work on your dream material and get in touch with your active imagination in order to lead a more creative life. Included will be dream work, painting, poetry, writing and other creative forms of expression which will enable you to activate your imagination and become more in touch with the nature of the unconscious. SF Jewish Community Center, Sept. 10, \$20 for non-members/\$10 for center members. 346-6040.

THE INGESTION QUESTION:

Offered by Canada College Community Services; 10 experts will discuss facts, fears and fallacies concerning nutrition, diet and foods. Topics explored will be the new vegetarian cult, nutrition and drug interaction, hyperkinesis in children, teenage nutrition and food additives. If you're concerned about what goes into your body and want to get more info. about this class call 368-8895.

AFRICA ANYONE?: Designed for people interested in or on their way to Africa, this class will discuss the geography, history, getting there, travel within the continent, necessary travel equipment and more. Listen to African music and prepare an African dinner. Heliotrope, Sept. 3, fee \$12. □

Richer fare

The courses listed here cost more and for good reasons. Most of the colleges offering these classes are self-supporting and are forced to maintain their quality of education with higher fees. In other words, the more you pay, the more you get. In most cases, you can call for a catalogue, and register by mail to avoid any hassles.

ART & CRAFT DELIGHTS

STAINED-GLASS DESIGN & CONSTRUCTION: Learn how to make those beautiful stained glass windows yourself. Intro. to designing and making projects using traditional materials and techniques; glass cutting, binding, cementing. Also, painting images on colored glass. With lectures and slides. UC Extension, begins Sept. 26, Thurs. 7-10 pm. Fee \$85.

SCIENTIFIC ILLUSTRATION—CONCEPTS & TECHNIQUES: Offered by the California Academy of Sciences, this course will combine discussion and practice of techniques of many-faceted subject of scientific illustration: how are the facts visually represented, what is the nature of perception, what are the capacities and limitations of the tools, can factual and artistic representations mix? This is a newly designed course—experience in drawing and/or photography is helpful but not required. Begins Sept. 11. Fee \$30 members, \$40 non-members.

BODY ADORNMENT: Do you like creative clothing? This course is an inventive individualistic approach to personal garb. Projects may include the creation of hats, masks, capes, drapes, sashes or any other apparel to your taste. Thread, needles and cloth scrapes will be the major tools. Beads, feathers, yarns, buttons, leather, ties and old crochet work may help to create rich surfaces. The de Young Art School, fee \$40. Contact school for details, 558-3108.

CALLIGRAPHY: SF State University Extension offers this course covering the use of the broad edged pen and the other tools involved in the craft of calligraphy, classical letterforms, basic design concepts and layout. Learn the rich tradition of the pen-written letter. \$28 per semester unit. Begins Sept. 18.

CONCENTRATED STUDY

ALCOHOL AND ITS ABUSE—PHARMACOLOGY, SOCIAL INFLUENCES AND PSYCHOLOGI-

CAL ASPECTS: Is there an alcoholic in your family? Get the facts about alcohol. This course will provide vitally needed info. about alcohol, alcoholism and related disorders. Of special interest to those who encounter alcoholics in their daily work. SF State Univ. Extension, Sept. 11, fee \$90.

MATERIAL CULTURE OF THE INDIANS OF THE AMERICAN SOUTHWEST—PAST & PRESENT: Prehistoric and ethnological articles from the California Academy of Sciences collections will be examined in terms of their history, method of manufacture, function and formal and functional changes through time. Material culture will be given perspective by a review of the cultural history of the several groups in the area. Slides from the speaker's own travel and field work also shown. Calif. Academy of Sciences, Oct. 2, \$40 members/\$50 non-members.

GIRLS/BOYS—MEN/WOMEN—COMBATting SEXISM IN EDUCATION: This is an opportunity for school personnel of both sexes to discover and examine sexist practices and performance expectations in various aspects of school life. UC Extension, Berk., Oct. 18, \$56, credit: \$28, noncredit.

BEYOND DEATH—REINCARNATION AND KARMA: Do you believe in reincarnation? Study the philosophical traditions that view death not as the end of individual existence but as a repeated moment of transition between different lifetimes. Will also explore the doctrines of Karma to discover whether such teachings present a recognizable picture of human experience to the Western mind. UC Extension Berk., Thurs., Oct. 10, \$35 noncredit, \$55 credit.

FITNESS & FUN

PERSONAL DEFENSE: If you feel unsure about walking down the streets at night, sign up for this class. Covers techniques of anticipation, avoiding and, when necessary, protecting oneself from attack. The avoidance of physical confrontation and the discouragement of an attacker, also examined. SFSU Extension, \$28 per semester unit. Call school for starting date. 469-1373.

MOVEMENT—THE FIRST LANGUAGE OF CHILDHOOD: Experience body movement through dramatic play, folk dancing, tumbling, stunts, games and relays. Involve activities using tires, hoops, boxes, balls and ropes. Enrollment limited so don't delay in contacting UC Extension, Berk., begins Sept. 23, \$65.

HATHA YOGA: Classical Indian Hatha Yoga is still with us. Will be taught with individual attention, suitable for people of all ages and degrees of physical fitness: includes basic postures, breathing, relaxation and the development of the ability to meditate. Dominican College, Sept. 4-7, \$28, one session, \$50, both.

TENNIS—DEVELOPING THE INNER GAME: For the advance tennis player, course will incorporate principles of physical fitness training, body awareness and movement techniques, meditation, and imagery along with traditional tennis training methods. UC Extension, Sept. 26, \$50.

OFF THE WALL

CARE OF FRESH & SALTWATER AQUARIUM FISHES: Learn all the aspects of home aquaria including feeding, equipment, disease prevention and treatment, setting up a balanced tank, etc. Students will be able to use the resources of the Steinhart Aquarium. Offered by the Calif. Academy of Sciences, Sept. 10, 10 sessions, \$30 members/\$40 non-members.

CHESS WITH KOLTANOWSKI: UC Extension is offering both an intermediate and advanced class with this chess master. Improving strategy, openings, defense, endings, and general chess knowledge will be covered. Learn a game of skill and stimulate your mind. Begins Oct. 1, Tues., \$45. 861-6833.

WINES OF CALIFORNIA & EUROPE: Enjoy wine? Study and examine the characteristics of different wine types, methods of production and aging, and the history of California's wine industry. Lectures are followed by a tasting of representative German, French and California—emphasis will be on comparing similar wines of California and Europe. UC Extension SF, Thurs., Sept. 26. Fee \$25 lecture only, an additional materials fee of \$20 to be paid at the first meeting.

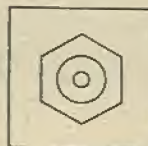
MEMORY IMPROVEMENT: Did you already forget what the title of this article is? Well, no need to fret, because this is a course designed specially for you. Fortify your natural memory and in turn enrich your business, professional and social lives. Methods such as the chain and link, acrostic, rhyming numbers, grouping or classification, inclusion, exclusion and concurrence will be used. Dominican College, Sept. 9, \$80. ■

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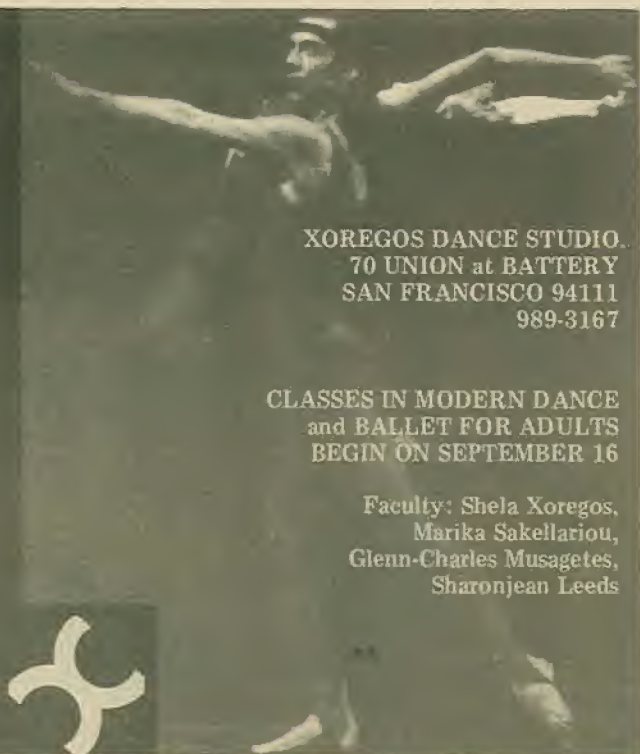
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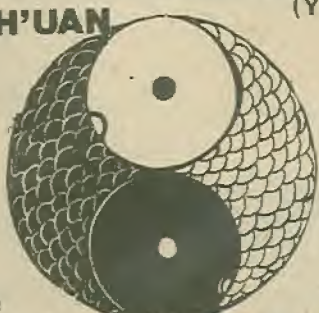
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Film

Lennard J. Davis



George Segal and Gwen Wells gambol in "California Split."

California Split

"California Split" is the last gambling movie. Robert Altman has taken a classic genre and put it through the mill of his mind—what results is a polyphony of images and sounds, echoes from films of the Fifties. A strange lament to the death of gambling. "California Split" fits into the current attempt to take classic film themes and make them self-destruct. We have seen "Fat City" (the last boxing film), "El Topo" (the last western), "Chinatown" and "The Long Goodbye" (the end of the detective genre), and now we have this film. All of these seem to be part of a modern attempt to de-construct traditional ways of looking at movies.

Altman starts out to scramble our perception of what is happening on the screen by destroying that keystone of the classic cinema—the "clean line." There was a time in filmdom when the hero could turn and say "Here's looking at you, kid," or "C'mon Fats, let's play some pool," and the world would gasp. But the troubled, busy soundtrack for this film never relents for silence or even to permit a line of dialogue to emerge with some kind of etched clarity.

This is clearly the effect Altman wanted, and Elliot Gould, whose tendency to never stop talking and muttering began in "The Long Goodbye," now blossoms to a speedy, nervous, static-filled sound-barrage which transcends being annoying and becomes an impressionistic fragmenting of the cinematic mode. We are constantly hearing snippets of conversation from passers-by and loungers-about, but we can never really pick up what they are saying. The effect, like that of Gould's muttering, is at first disconcerting, but finally artfully indulgent—like some giant, frantic Jackson Pollack painting for the ear.

In addition to destroying traditional dialogue, Altman pretty much gives up on plot. Charley Waters (Gould), a small-time gambler, meets Billy Denny (George Segal), a magazine writer in debt, in an incredibly chintzy poker parlor somewhere in Los Angeles, where little old ladies, lumberjacks, and tanned gamblers in wraparound-sunglasses meet to deal and wheel. Gould wins, goes to the bar and meets Segal; they get drunk, yuck it up, and stumble out to the parking lot only to be robbed and beaten up by a lumberjack who lost against Gould and bears more than a grudge.

The rest of the movie hangs on Segal's attempt to win enough money to pay back some hippie-Shylock while Gould wanders around gibbering incredibly funny things to himself. There is a lot of male

comaraderie, drunken bar-singing, strange inter-ludes with Gould's prostitute roommates who eat Fruit Loops and entertain transvestites. However, one would be hard put to elaborate any real plot... except for a general fascination with gambling.

Elliot Gould is at least two-thirds of the film. His character is obviously much more sympathetic than that of the more uptight George Segal. Gould good-naturedly barrels through the film, clowning, gambling, and giving us a memorable rendition of "The One-Armed Piccolo Player." He hustles a gang of teenage kids at basketball, and bets on anything that moves for stakes as high as the baseball cap of some bozo in a boxing ring—he is on an incredibly small-time level that seems to defy the pattern of the traditional gambling movie. More than this, when the film heads toward the inevitable climax of all gambling films—the three-day winning/losing binge for astronomically high stakes, Altman takes the suspense away. Segal sits down at the poker table against Amarillo Slim and just wins, wins, wins. Unlike the scene in "The Hustler," for example, where we watch the rising and falling tides of luck and exhaustion, Segal's success is a foregone conclusion. This winning streak, instead of producing exhilaration, leaves a large gaping emptiness in our two friends as Altman undercuts the movie, once again. Segal sits catatonically at the bar in a sort of gambling *tristum post coitum*, as Gould hands the film its tag line, "It don't mean a fuck-
ing thing." And the movie finishes with that appropriately shaggy-dog punchline, deconstructing another cinematic, and even Aristotelian, standby—the ending.

The camera work is puzzling, but effective. All the scenes are seemingly off-center. The camera never seems to be on the people whose voices, grumbles and mutters appear on the soundtrack. The main action, the plot, the central scenes all seem to happen just off-screen. In some ways, this is a film of background voices and extras. The de-centering effect is furthered by Altman's strange sense of continuity. He will edit-in a scene which seems to make no sense in terms of what is happening in the movie—for example, Gould will walk into a room, sit down and mutter something inaudible, and then we will be whisked away to another scene equally fragmented. Altman tampers with all the standard scenes of the gambling movie—shooting them through a perceptual cokebottle so they come out fractured and de-centered. The whole effect is vibrant, scattered, eccentric and extremely modern. We have to thank Altman for slipping this kind of experimentation into an art that has long ago solidified into an industry. ■

Music

Jack McDonough

Jeff Trager pushes records

I first met Jeff Trager of Elektra-Asylum Records in a room that is part of the suite of offices of the Warner-Elektra-Atlantic combine in San Francisco. The room was outfitted with a barber chair, and because I had not sat in one for over six years I found the campiness of the chair irresistible and settled into it comfortably.

Trager oozed over several big cushions that lay on the floor: his colored patches and jewelry set him off against the background. He looked quite toasty and cute.

While we talked Jeff showed me his card. It depicted him pushing an LP record off the right end of the card. The logo read: "Jeff Trager Pushes Records."

Trager does indeed push records. He is what is called in the record biz a promotion man—a specialty job for a specialty economy. He is the servicer of a service-leisure industry, the man the public never sees although local radio stations see him every week. His job, specifically, is to call the attention of disc jockeys (and, less often, the press) to new records in the hopes that they in turn will expose the records to the public. Or as Trager puts it: "They give me the product and I'm supposed to get it played any way I can."

It's a job that calls for lots of charm, hustle, shrewdness and jive and the promo man is often scorned as a lackey, a peddling gladhander selling something you can usually do without.

Trager has a very level-headed and straightforward approach to the whole business, born of the fact that he's been in it long enough to know that, in the long run, one's personal credibility is more important than the company's product.

Sometimes Trager's job is easy. Elektra-Asylum gives him a record by Bob Dylan, Jackson Browne or Carly Simon and it sells itself. Other records are a different story, and like all promo men, Jeff doesn't necessarily like every record he's supposed to promote. "I can't go out screaming about everything," he says, "because I've got to preserve my credibility. I mean, New York calls and says, 'Hey, it's happening in Cleveland, you've gotta push this...' I don't have to do shit. That's them telling me it's a good album and they're telling me that because the company signed the artist so that means the artist makes nothing but hit records. That's their logic."

"I do think every album should be listened to, and I shouldn't be the sole judge of whether it's good or bad because I'm only one person. So that's the way I service—I get a copy of every album to every jock on every FM station in this area that allows the jocks to select their own music. Usually within a week I'll know if a certain record is being accepted by Northern California radio stations."

The hardest part of Trager's job is trying to break a completely new act that has no track record at all. But sometimes—as with the new Souther-Hillman-Furay Band—he has a group (like the early Crosby, Stills and Nash) that is new but is composed of people who had already made it with other bands.

Chris Hillman, like David Crosby, was a member of the original Byrds, later joined the Flying Burrito Brothers, and most recently played with Steve Stills' Manassas (as did Al Perkins and Paul Harris, who also appear on this album).

Richie Furay, like Steve Stills, was an original member of Buffalo Springfield, then formed Poco, with which he recorded six albums before leaving.

Southers has had minor fame as a singer-songwriter in Los Angeles for several years. Cohort of the Eagles and Jackson Browne and producer of Linda Ronstadt's last LP, he has one album of his own.

As Trager says, "Regardless of where they were before, this is essentially a new band, a new configuration, and people always want to be turned on to something new. The second bands that Hillman and Furay went to were nowhere near as successful as the first bands. But now we have an album that's selling better than either the Burritos or Poco ever did. It may not create the impact of Crosby, Stills, and Nash, but there's nothing to say we can't try to create what they did. The music's good enough. So why not try to create that effect?"

Trager has undertaken, in one of his special projects, to create that effect, by working out an arrangement with Tower Records main store (at Columbus/Bay) to have a "Glamour City" flashing lights display (a la the album jacket foldout art) in the store. "You walk in the door at Tower and you can't miss the sign. That knocks people on the head, lets them know there's a new band happening. If they didn't see that sign flashing 'Souther-Hillman-Furay' they'd buy something else."

Trager is right about the music. It's good-bright, crisp LA country rock with songs by each of the principals. It is already up to number 18 in the charts, and one song, Furay's "Fallin' In Love" (the lead song on the LP) has broken into the singles charts at number 88. "Fallin' In Love," plus several other tunes from the album ("Safe At Home," "Border Town") are all getting good FM airplay.

The display is one of the milder ideas that promo men are prone to come up with. Jeff recalls a party he threw one night for Mickey Newbury at a desanctified synagogue, and he recalled also several exploits of Pete Marino who, when he worked for Warner Brothers, was one of the most outrageous practitioners of his craft.

Once, to promote a band named White Witch, Marino had the band driven around in a white hearse and later threw a party at a mortuary where a wake was also in progress. "We pulled up to the gate," says Jeff, "and the doorman asked, 'Are you going to the party or to the wake?' We couldn't believe it, but he was serious."

Another local promo man (who works for Epic) has plans in the works not to borrow several wolves from Marineworld Africa USA to use in some fashion to promote the new Steppenwolf record.

So the next time you see something weird happening on the streets, be alert: It may be Jeff Trager, the Hidden Persuader, trying to manipulate you into buying the latest piece of vinyl. ■

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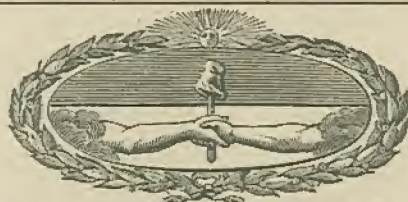
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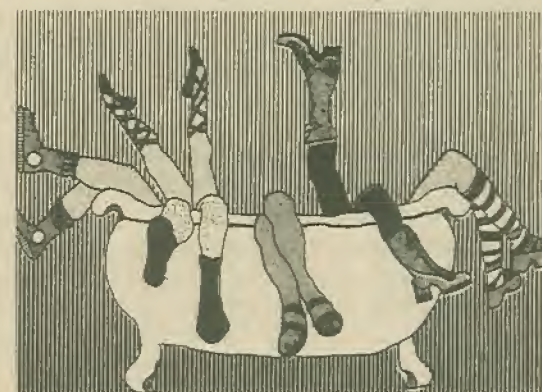
Getting to know the natives

By Daniel Turner, Celebration of Life Theatre-Dance Workshop, Intersection Theatre, 756 Union. Aug. 29-31, 8:30 pm. Adm. \$3. Info. 863-1886.

The English playwright Joe Orton died in 1967 at 34, beaten to death by his roommate. In the three years before his death, Orton wrote three full-length plays, all dark farces, full of black humor and delightful bad taste, dramas which demonstrate according to critic John Lahr, "how fragile the illusion of sanity is."

Orton's dramatic output was unfortunately small, but his influence continues to be enormous. Once one is familiar with his work, Ortonesque images (perhaps coincidentally) seem to appear with regularity in the plays of Christopher Hampton, Jules Feiffer and Sam Shepard. Currently Orton's unquiet ghost is hovering over Daniel Turner's new comic play "Getting to Know the Natives" which recently premiered at the Intersection Theatre in a production by the Celebration of Life Theatre-Dance Workshop. Turner's effort isn't particularly successful, but in its bumbling way it does attempt to deal with the same dramatic problems that interested Orton. Both playwrights ironically view life as outrageous and unpredictable, finding (as Orton says) that people are "irresistibly funny" and death is "the biggest joke of all."

Getting to Know the Natives" concerns ex-Olympic swimmer Jarlath Breen, who has given up his traumatic career as a life guard (to be taken in the figurative as well as the literal sense) in order to



Getting to know the restless natives.

spend his days in a bathtub and his nights on a waterbed. Jarlath's efforts at non-endeavor are supported by his wife Carita, an enterprising prostitute who describes the selling of her body in terms of real estate deals. The play basically is about the couple's ardent and persistent attempts at suicide... a rush toward death that is interrupted and finally conquered by other humanoid rituals such as sex, love, food, weddings and funerals.

Turner says that he has tried to create a mixture of the "festive and macabre" in his drama, but what emerges on stage is a collection of fragile characterizations, prop people capable of erratic, sincere emotionality but primarily involved in activities that are self-consciously novel and cloyingly incongruous. For example, the play opens with Jarlath sitting in a wheel chair firing a gun into the air. A startling beginning, but like many of the more spectacular gestures in "Getting to Know the Natives" the first scene seems to be there more for effect than for its contribution to the gestalt of the play. The drama is a dull hodgepodge of one-line quips, visual jokes and moribund philosophizing, most of the philosophy couched in watery images. "Well, 'the good old days' are buried treasure," Jarlath says in the last scene of the play. "There are no sailboats left. We must all relearn to swim."

This production, directed by Leni Sloan is quite adequate. I did see a preview and no doubt the cast's timing and polish will improve. There is a fine performance by Gary Bridwell as Jarlath, with Cecilia Flores as his wife, Ron Verette and Deborah Walsh as the couple next door and Bernard Sukowski as the "multiple visitor."

The problem with "Getting to Know the Natives" is not with the production, but with the drama itself. Turner does show potential as a playwright; some of his dialogue demonstrates a quick and bitter wit pleasantly reminiscent of Joe Orton's barbed patter. But in this play, Turner seems to be straining to add a contemporary patina of superficial images and stylish irrationality to a dramatic structure that has little merit or substance.



Joene Lewis and Larry Horowitz in "Grease".

Grease

at the Geary Theatre, 450 Geary, through Sept. 15. Adm. \$5-\$9.50. Info. 673-6440.

"Grease," a rancid collection of songs and skits mocking the 1950's is currently at the Geary. Pull up your bobby sox and cruise on past; "Grease" is a loud, expensive, raunchy, exploitative musical about an era that is hardly worth remembering and impossible to satirize.

"Grease" is currently the longest running show on Broadway which means there must be a lot of aging Sandra Dee fans lurking in the shadows of Manhattan, longing for a glimpse of leather jackets and pedal pushers. However, not suffering from those particular aberrations I spent my evening at the theatre in bored ruminations—wondering if people in the 16th century sat around the piazzas chatting with affectionate nostalgia over the innocent glories of the plague-stricken Dark Ages.

Macbeth

The Xoregos Performing Company's production of Shakespeare's "Macbeth," directed by Robert Chapline with choreography by Shela Zoregos, closed Aug. 18, but it's worth talking about as the production was unusual, interesting and aggravating; a combination of artsy hokum and thoughtful theatre.

One of my major objections to the event is that it went on (in the name of artistic cohesiveness) for two-and-one-half hours without an intermission. That's a long time to sit still in a small hot room and try to concentrate on a grimly complex play. Moreover, no matter how profound theatre's intentions or pretensions are, it remains a form of entertainment, not a masochistic ordeal. It was somewhat gratifying to observe that the entire cast shared the endurance trial, no one left the playing area. The large group, all costumed in similar ragged gowns, chanted, emoted, danced and suffered without a moments' remission.

There is a certain advantage in keeping everyone on stage in "Macbeth," nicely eliminating the play's many entrances and exits. But many of the actors played multiple roles and as they made their way in and out of the corps without the aid of disguise, it was often hard to tell who was who. Still, the production had moments of eerie power. The use of movement (such as choreographing the final duel between Macbeth and Macduff as a karate match) was intriguing and some of the acting had an impressive emotional intensity. As a whole, this "Macbeth" had a mannered affected aura... reminding me of one of those Jules Feiffer ladies doing one of her histrionic dances to Spring. ■



Later...

The weary Guardian staff is taking its rod and goin' fishin'. After taking off an extra week between issues we'll be back on the stands Sept. 19. See you in September.

Salsa comes to town

There was no doubt about whom the audience had come to see—the master of “salsa,” the statesman of rhythm, the authority on Latin music, the man Santana, Malo and El Chicano revere as the god-father of them all.

Of course everyone had listened to the other two bands that played before at the ballroom of the Jack Tar Hotel; some people even danced, spinning, swaying, sashaying on the floor. The bands tried their utmost, performing past their time because the master had been delayed coming in from Los Angeles, where he had performed for four nights to ecstatic audiences. But the People—Latinos, Blacks, Asians, Anglos, a melange of sizes, tonalities and cultures—were there for someone else, they were there for the maestro—they were trailing their long iridescent dresses on the carpeting, milling around the bars, laughing with the heart and not the mind, joshing, prancing, prattling and strutting their finest around the tables, waiting for the moment when the man would show up.

Then the music stopped. The last band cleared the proscenium. A file of men in red suits streamed onstage, fondling their instruments—fingering the electric piano, plucking the standing bass, striking the iron cowbell, grating the grooved gourd called *guiro*, whispering through their reeds, flutes and horns—they glanced around, waved at their friends, cracked jokes until all the players were gathered together and the master of ceremony slithered to the mike and boomed, “And now back again in San Francisco, the man who started it all. . .” The crowd roared and clapped, men, women and children stood on chairs and tables, assembled in droves around the stage to see the man, to watch this grey-haired short dude wearing a white woolen suit, white lace shirt and white bow tie glide on stage, bow slightly, pick up his sticks and whip his drums like a dervish enraptured; the band snapped at the cue and flew in musical flight as the man wagged his tongue and wrung his face rapt in attention; drops of sweat beaded the forehead of one of the miracle workers of Latin music: Tito Puente was playing. . .

Tito Puente is the finest *timbales* player in the world. *Timbales* are two small drums on a stand with a cowbell affixed, a secondary instrument in Latin melodies that Tito Puente has elevated to virtuoso rank. Tito Puente creates spheres of rhythm out of his *timbales*; he piles beat atop beat atop beat with such speed that the sound seems to pound your ears seconds after he hits the drums, as though his hands flailed faster than sound, dazzling the listener with the brilliant execution of his unceasing whirring rhythm.

But Tito Puente has never limited himself to a one-man wonder show—he has been in the forefront of Latin music for the last 30 years. He has performed indefatigably throughout the United States and the Caribbean; he has collaborated with all the important names in Latin music and his band has been a nurturing haven for budding stars, like those of El Gran Combo, Joe Bataan and Joe Cuba.

He has extended the boundaries of Caribbean music by his constant awareness of popular trends, by his recognition of excellence in any musical field. One can hear traces of classic jazz masters like Charlie Parker and Dizzie Gillespie in the chromatic changes of the horns; one can also notice the mark of younger masters like Chick Corea in the buoyant improvisation of his piano player, and of Gato Barbieri in the churning maelstrom of sound bailed by his lead sax.

Tito Puente's music is classified as Latin—but Caribbean Latin, not Mexican Latino. His sound is different from that of Mexican musicians like Maria Felix, Jorge Negrete and even the composer Manzaneros. His music is based on Cuban and Puerto Rican melodies, hybrids born in the tropics carrying the fire and vivacity of islands blessed by burning sunshine and velvety breezes. Whereas Mexican music can be and often is plaintive, haunting, full of unavoidable tristesse even when singing of happiness, Tito Puente's is lively, incandescent—even his *boleros*, or slow ballads, have a spark that prevents them from ever being lachrymose, saccharine or morbidly depressive.

But undoubtedly Tito Puente has become widely



Tito Puente on timbales: “Tito is to Latin music what B.B.King is to the blues,” says dancing fool Bill Graham, who samboed off the stage during a concert.

known the last few years due to his seminal influence on Mexican-American bands. He openly admits the link between his music and the newer “Chicano” sound. Thus, the second song he played at the Jack Tar Hotel was “Oye Como Va,” a tune immediately recognized by the audience, who cheered and whooped for joy. As Tito himself says, “We’ve been coming here for the last 15 years, and it’s only the last couple of years that ‘salsa’ has caught on.”

“Salsa”? Literally it means sauce, but it’s more than mere dressing, it’s an elaborate concoction stemming from African rhythms grafted onto popular Spanish tunes of the 18th and 19th centuries. Its main ingredients are syncopation, choral repetition by the brass section of melodic themes, steady counterpoint by the reeds (flutes, mostly) and prodigious percussion. Add a smidgeon of ragtime, a pinch of blues, and a dollop of big band jazz, mix well with heterogeneous flavors from popular American tunes, let soak for years while the sound ages and spreads around the world. Garnish with the sweet froth of black soul and the virtuoso topping of modern jazz—all secured by a foundation of steady bass lines—and you have “salsa.” That is Tito Puente.

But “salsa” goes beyond strict musical definition—it’s a state of being, a joy taken in the performance of a song, it’s adding that undefinable something that makes you stand up and dance, that lifts you and puts you in touch with a pervasive cultural spirit—it’s the drive, the beat that distinguishes, and it’s what counts in the music. At the Jack Tar, Tito played Stevie Wonder’s “Sunshine Of My Life” in cha-cha tempo; not only did it sound as natural and effortless as the original, but also pointed out the influence Latin music has had in the makings of “soul.”

Musically, Tito Puente has very few competitors. But unfortunately, the band’s drawing power is impaired by a lack of business acumen in its presentations. This is a major heartache for most Latin bands—lack of seriousness in business affairs. Contracts are torn, appointments are broken, gigs are cancelled at a whim; a lack of communications between the leader and the band, and the band and its public hobbles the musical greatness that could be theirs. This is one reason why most Latin bands are forced to record with small companies that cannot afford to provide adequate publicity and distribution for their recordings; this is also one of the reasons why their audiences are restricted to Latin neighborhoods in major cities. This lack of foresight was cruelly evident in Oakland, where Tito Puente played in an auditorium that was three-quarters empty. One can only hope that soon managers and band leaders will realize that it is not enough to know how to perform but also how to market their music. But in the meantime, catch Tito Puente anytime he comes back, anywhere he happens to be, even if you’re the only couple in a hall that holds thousands—he’s worth every penny, every second of your time. ■

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Berkeley Shakespeare Festival presented by the Emeryville Shakespeare Co.: "As You Like It," Aug. 30, 8:15 pm, Sept. 1, 2:15 pm; "A Midsummer Night's Dream," Sept. 1, 8:15 pm, Sept. 2, 2:15 pm; "The Tempest," Aug. 31, 8:15 pm, John Hinkel Park Amphitheatre, Southampton Ave. off Arlington, Berk., 548-7800, \$2/\$5 all three, 1/2 price over 65 and under 12.

"Brigadoon," musical offered by Producers' Associates, Fri. - Sat., through Sept. 21, 8:30 pm, Woodminster Amphitheatre, 3300 Joaquin Miller Rd. (nr. Warren Fwy.), Oakl., \$4-\$2.50 (students 50¢ off).

"Chicken Made of Rags," children's show with music based on a Cuban folk tale, presented by the

Julian Theatre, Sept. 1, Wash. Sq. Park, Sept. 8, behind de Young, GG Park, Sept. 15, Sharon Meadow, GG Park, 1 and 3 pm, free.

"Don Juan in Hell," by G.B.S., presented by the Venture Theatre, Sept. 4, Marina Branch Library, Chestnut/Webster, Sept. 16, Richmond Branch Library, 351 Ninth Ave., Sept. 19, Lurie Rm., Main Library, Civic Center, Sept. 24, Sunset Branch Library, 1305 18th Ave., 7 pm, free.

"Dreamscalli," musical daydream for children, presented by the Pyramus and Thisby Co., every Sat., Sept. 14 - Nov. 30, 11 am, Live Oak Park Theatre, Shattuck/Berryman, Berk., 843-9175, \$1.50 adults/\$1 children.

"Evolution of the Blues," written and performed by Jon Hendricks, Tues. - Fri. 8:30 pm, Sat. 8 and 10:45 pm, Sun. 7:30 pm, On-Broadway Theatre, 435 Broadway, \$5.50 - \$4.50 Tues. - Thurs./\$6.50 - \$5.50 Fri. - Sat.

"The Fantasy Machine," by Thomas Molyneaux, presented by

the Julian Theatre, along with short films, Sept. 6-7, 13-14, 8 pm, 953 De Haro, 647-8098, free.

"Feiffer's People," presented by the Oakland Ensemble Theatre, through Sept. 30, Fri. - Sat. 8:30 pm, Sun. 2:30 pm, 660 13th St., Oakl., 832-8030, \$3.50/\$2.50 student.

"Getting to Know the Natives," by Daniel Turner, presented by the Celebration of Life Theatre Dance Workshop, Aug. 29-31, 8:30 pm, Intersection, 756 Union, 863-1886, \$3.

"Improvisation, Inc.," based on audience suggestion, Fri. - Sat., 8:30 pm, 149 Powell, 397-5534, \$3/\$2 student.

"Last of the Red Hot Lovers," by Neil Simon, Aug. 30-31, Sept. 6-7, 13-14, 8:30 pm, Hillbarn Theatre, Foster City, 349-6411, \$3.25/\$2.75 student/\$2.25 under 12.

SF Mime Troupe's "The Great Air Robbery," Aug. 29, noon, Embarcadero Plaza; Aug. 31-Sept. 2, 2 pm, behind de Young Museum, GG Park; Sept. 12, noon, Union Square; Sept. 14, 2 pm, Panhandle; Sept. 15, 2 pm, Marx Meadow, GG Park; Sept. 19, noon, Civic Center; Sept. 20,

noon, Embarcadero Plaza; Sept. 21, 2 pm, Alamo Sq.; Sept. 22, 2 pm, Live Oak Park, Berk., free.

"Mr. Peebles' Journey Into Greatness," comedy by David Lewis Hammerstrom with music by Earthquake, presented by the Drama Workshop, Sept. 6-7, 14, 8:30 pm; Sept. 8, 15, 2:30 pm, Squirrel Hill Theatre, First Unitarian Church, One Lawson Rd., Berk., 525-0302, \$2.50/\$1.50 students.

"The Princess and the Swineherd," new puppet show opens Sept. 7, 11 am, 2 and 4 pm, Children's Fairyland, Lakeside

Park, Lake Merritt (nr. Grand Ave.) Oakl., 50¢ (included in admission).

"Roundheads and Peakheads," Brecht musical presented by the Alternate Theatre, Fri. - Sat. through Sept. 8, 8:30 pm, Outdoor Courtyard, 4316 Telegraph, Oakl., 655-3139, \$2.

"Spoon River Anthology," musical drama based on Edgar Lee Master's Civil War narrative, Aug. 31 - Sept. 1, 3 pm, de Young Museum, GG Park, by donation.

"Steambath," comedy by Bruce Jay Friedman, Aug. 31, 10:15 - 11:45 pm, KQED, Channel 9.D

MUSIC - DANCE

Country Western Concert with John Tenney, Aug. 31, 1 and 2 pm; Dixieland and jazz with Jerry Butzen, Aug. 31, 3 pm, Music Concourse, GG Park, free.

J.D. Souther, Chris Hillman and Richie Furay, the newest regroup, along with Hoyt Axton, Aug. 31, 8 pm, Berkeley Community Theatre, Allston/Grove, Berk., \$6 - \$4.

Free Mozart Festival, performed by the Bach to Mozart Ensemble, cond. Raymond Duste, with soloists Marie Gibson, soprano, and Frealon Bibbons, clarinet, includes works by Hayden as well, Sept. 1, 1 pm, Stolte Grove, Homestead Valley (no parking: take shuttle bus starting 11:30 am from Miller and Evergreen, Mill Valley or walk 1.4 miles), picnicking, food will be sold.

Bach Dancing and Dynamite Society Sun. afternoon concerts: Scratch Ensemble, 18-piece jazz band, Sept. 1; classical sextet for winds, strings and piano, performing works by Eberl, Hindemith and von Dohnanyi, Sept. 8; Sweet and Hot Jazz Band featuring Jerry Butzen, John Markam and Vince Catolica, Sept. 15; The New Fourth Way with Mike Nock, Sept. 22, 4:30 pm, Pete Douglas Beach House, Magellan/Medio, Half Moon Bay (off Hwy. 1), 726-4143, \$3/\$2.50.

Previews of this season's operas given by Jan Popper, director of the UCLA opera workshop and James Schwabacher, tenor: "Manon Lescaut," Sept. 3; "Parsifal," Sept. 9; "Salome," Sept. 16; "Madame Butterfly," Sept. 23; "Tristan and Isolde," Oct. 7; "La Generentola" and "The Daughter of the Regiment," Oct. 14; "Esclaramonde," Oct. 21; "Otello," Oct. 28; "Don

Giovanni," Nov. 4; "Luisa Miller," Nov. 11; lectures start at 7:30 pm, Cole Hall, UC Medical Center, Parnassus/Fifth Ave., 861-6833/642-4111, \$35 series/\$4 indiv.

Satiric Jazz Operas, "Drug-Lust" and "Nixon's Inferno," performed by UBU and sponsored by KPOO, Sept. 6-7, 13-14, 8 pm, Intersection, 756 Union, \$1 donation.

Oakland Ballet with Gary Chryst and Christian Holder from the Joffrey Ballet, "Partita for Four," by Arpino, Sept. 6, 8 pm; "Fantasies," by John Clifford, Sept. 13, 8 pm, other works as well, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$5 - \$3.

Candlelight Concerts (followed by dessert): Juanita Oribello, classical guitarist, singer and composer performs her own works as well as songs by folk and traditional artists, Sept. 6: The Concertino, a trio with viola de gamba, harpsichord and recorder, Sept. 13; Collegium Sine Nomine performs in costume, medieval and renaissance vocal and instrumental works; concerts at 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

Quartet and Sextet composed of piano, violin, viola, cello, clarinet and French horn perform works by Anton Eberl (first Bay Area performance), Ernst von Dohnanyi and Hindemith, Sept. 7, 8:30 pm, Community Music Center, 544 Capp, 647-6015, donation, Sept. 9, 8 pm, Sanctuary, First Unitarian Church, One Lawson Rd., Berk., 525-0302, \$2.50.

Azteca is featured on the premiere of "Amanecer," Latino program hosted by Jay Ojeda dealing with Chicano, Filipino and American-

Continued on next page

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Continued from previous page

Indian Issues, Sept. 8, 9:30 pm, Channel 44.
Margot Fonteyn and the new London Ballet in a single performance, Sept. 11, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$10.50, \$8.50, \$6.50.

Winterland reopens with Santana and Journey, Sept. 13-14, Steiner/Post, \$5 adv./\$6 door.

Legendary New Orleans musicians, Barney Bigard, clarinet, "Wingy" Manone, trumpet, Nappy Lamare, Ed "Montudi" Garland and others, in a special concert Sept. 14, 8:30 pm, Bimbo's 365 Club, 1025 Columbus, \$6 gen./\$7.50 box.

Cleveland Orchestra cond. Lorin Maazel, performing Beethoven's Symphony Four and Stravinsky's "Firebird," Sept. 15, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$8.50 - \$5.

Rosh Hashonah and Yom Kippur celebrations with Rabbis Abe Feinberg and Zalman Schachter, the Sufi Choir and "Halleluja! The Three Rings" (pageants), Sept. 16 - 18 and 25 - 26 (music and performances in the evenings), Glide Memorial Church, Ellis/Taylor, call 527-3952 for reservations (participation limited).

17th Monterey Jazz Festival: "International Piano Forum," with John Lewis, Eubie Blake, George Shearing and others, Sept. 20, eve.; "An Afternoon of the Blues," with Sunnyland Slim, Big Joe Turner, James Cotton Blues Band, Bo Diddley, Dizzie Gillespie and Eddie Vinson, Sept. 21, aft.; "Latin Jazz Night," featuring Cal Tjader, Airtio and Flora Purim, jam session with Dizzie Gillespie, Clark Terry and Mongo Santamaria, The New Herd (Japanese jazz band) and others, Sept. 22, eve.; other programs will include California HS jazz bands, Sept. 20-22, day and night, Monterey County Fairgrounds, (408) 373-3366, \$5 - \$7.50 eve./\$4 - \$5 aft. □

MIND/MATTER

"Holography Matinee," demonstrations and techniques of three-dimensional laser photography, with films, slides and videotapes, Aug. 31, 1:30 pm, Exploratorium, 3601 Lyon, 563-7337, 50¢.

Microscopic Photos, open computer terminals, Eliza the talking computer, live nesting cliff swallows and puzzles for the visually handicapped are among the exhibits at the Lawrence Hall of Science, UC Berk., 642-5132, \$175¢ students and srs./50¢ under 12.

"Nation States vs. Mother Nature," lecture for the non-scientist on how global institutions can be reshaped to deal with poverty, population growth, resource scarcity and environmental destruction, by Richard Gardner, professor of law and international organization, Sept. 2, 7 and 9 pm, Palace of Fine Arts Theatre, Bay/Lyon, 469-1665, Sept. 3, 8 pm, Flint Center, De Anza College, Cupertino, 277-2182, free.

"Understanding Psychoactive Drugs," by Dr. Ben Brown, Dept. of Public Health, Sept. 18, noon, Public Library, Presidio Branch, 3150 Sacramento, free.

"The Artists' Kibbutz: A Plan to Create Paradise on Earth," lecture given by Brother Jud of the artists' collective, The Purple Submarine, including plans on the Storefront Classroom in San Francisco and a chain of farm schools in Northern California, Sept. 4, 6:45 pm, Excelsior Library, 4400 Mission, (nr. Cotter), 752-0773, free.

"Be Your Own Master," talk on yoga and demonstration of advanced yogic postures, by Joe Kramer, Aug. 30, 8 pm, College of Marin, Olney Hall, Kentfield, free.

"Your Perception: A Jungian Approach to Psychological Types" by Renee Golyanty Koel, lecture for the Association of Humanistic Psychology, Sept. 20, 8 pm, Unitarian Church, Franklin/Geary, \$2.

"Doors to Awareness," programs of experimental techniques designed to aid people in meeting one another, led by Deborah Roberts of Arica and Cosmic Joy Fellowship, followed by social hour and refreshments, every Fri. beginning Sept. 13, 8 pm, Unitarian Church, Franklin/Geary, 776-4580/332-2149, \$3.

Acupuncture and Massage Workshop, offered by the Institute of Postural Integration, Sept. 8, 10 am-5 pm, 929-0119 (for reservations), \$15, and free demonstration of postural integration, Sept. 8, 8 pm, 2180 Union.

"Making Macrame Hangers for Plants" (bring your own string and scissors), workshop with Renee Hochman, Sept. 16, 7 pm, Public Library, Excelsior Branch, 4400 Mission. □

MOVIES

Avenue Photoplay Society (silents accompanied by Wurlitzer): "The General" and "Go West," Aug. 30; "It Happened One Night" and "Holiday," Sept. 6; "The Spanish Dancer" and "The Villain Still Pursued Her," Sept. 13; "He Who Gets Slapped" and "Sadie McKee," Sept. 20; organ concert 8 pm, film 8:30 pm, 2650 San Bruno (nr. Silver Ave. exit off Hwy. 101), 468-2636, \$2.

Canyon Cinematheque: Red Groom's shorts, Aug. 29; "Pick Up on Main Street," Sept. 5; "Titicut Follies," Sept. 12; Autobiographical Cinema—five short films, Sept. 19; 8:30 pm, 800 Chestnut, 332-1514, \$1.50 (free coffee).

Film Fair: "Star Trek" screenings in color through Sept. 5; "The Daughter of Rosie O'Grady" and "A Star Is Born," Sept. 6-8; "Oh, You Beautiful Doll" and "My Gal Sal," Sept. 13-15; "Payment on Demand" and "Now, Voyager," Sept. 20-22; doors open 7 pm, films, 7:30 pm, 732 Chenery, 586-7748, \$2/\$1, 12 and under.

Intersection: 16 animated shorts including Betty Boop, Bugs Bunny, Krazy Kat, Mickey Mouse, Mighty Mouse, Porky Pig and Woody Woodpecker (Nickettes on stage), Sept. 1, 7 and 9:45 pm; "Animal Crackers" and "Mr. Robinson Crusoe," Sept. 8, 7, 8:40 and 9:45 pm; surrealism and animation, films by Artaud, Dali and Bunuel, Norman McLaren and others (Jeff Ross and Friends on stage), Sept. 15, 7 and 9:25 pm; "The Great Dictator" and four Chaplin shorts, Sept. 22, 7:30 pm, 756 Union, 397-6061, \$1.

Midnight Movies: "LA Plays Itself" and "Sex Garage," Aug. 31; comedy program with Marx Bros., Betty Boop, W.C. Fields, Abbot and Costello, Laurel and Hardy, Sept. 7; "The Harder They Come" and "Out of the Inkwell" (B. Boop), Sept. 14; Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

SF State: Special cinematheque Renoir series—"La Fille de l'Eau" and "Boudu Saved From Drowning," Sept. 16, 7:30 pm; "The Little Match Girl" and "Toni," Sept. 18, 12:30 and 7:30 pm, McKenna Theatre, School of Creative Arts Bldg., 1600 Holloway, 469-1629, \$1 eves./free noon.

US-China People's Friendship Association: "People's Army" by Felix Greene, followed by discussion and refreshments, Sept. 6, 7:30 pm, 50 Oak, donation.

Pacific Film Archive: "The Patsy" and "Bombshell," Aug. 29; "The Sorrows of Satan," "Outback" and "Raw Meat," Aug. 30; "Rules of the Game" and "La Fille de l'Eau," Aug. 31; "Manhattan Melodrama" and "Too Hot to Handle," Sept. 1; "The Love Parade" and "Glorifying the American Girl," Sept. 2; "Love Affair, Or the Case of the Missing Switchboard Operator" and "Early Works" (both by Makaejev), Sept. 3; "Born of the Americas" (Alvarez) documentary on Fidel's tour of Chile), Sept. 4; "King of Jazz" and "Madame Satan," Sept. 5; "Sisters" and "Who Slew Auntie Roo?," Sept. 6; "They Were Five" and "Le Jour Se Leve," Sept. 7; "Trouble in Paradise" and "Murder at the Vanities," Sept. 8; "Shadows of Forgotten Ancestors," Sept. 9; "Intimate Lighting" and "Born to Win," Sept. 10; "Une Femme Douce" and "The Bridegroom, The Comedienne and the Pimp," Sept. 11; "The Lion has Seven Heads" and "Borom Sarret," Sept. 12; "The Searchers," Sept. 13; "La Marseillaise," Sept. 14; "The Abominable Dr. Phibes" and "Dr. Phibes Rises Again," Sept. 15; "The Spook who Sat by the Door," and "Now," Sept. 16; "Persona," Sept. 17; "The First Teacher" (from Kirghizia) and "Daughter-in-Law" (from Turkmenistan), Sept. 18; five films by Agnes Varda, Sept. 19, Univ. Art Museum, 2625 Durant (nr. College), Berk., 642-1124, admission generally \$2.

Rialto: "It Came From Outer Space" (in 3D), Theatre I, and "The Big Store"

and "A Day at the Races," Theatre II, 841 Gilman (next to fwy exit), Berk., 526-6669, \$2. □

CLUBS SAN FRANCISCO

The Boarding House: Kenny Rankin and Severin Browne through Sept. 1; Esther Phillips, Sept. 3-8, 960 Bush, 441-4333.

Country Road: Nimbus, Aug. 29-31; Lucky Strike, Sept. 1-2, 24-28; Free Food, Sept. 3-7, 17-21; Earthquake, Sept. 8-9; Garcia Brothers, Sept. 10-14; Gideon and Power, Sept. 15-16; Eddie Money, Sept. 22-23; Ana Rizzo and the A Train, Sept. 29-30, 9 pm-1:30 am, 736 Irving, 665-6551.

Intersection: Tom Hunter, Aug. 30-31; Victoria Kirby, Sept. 6-7; Bob Lieberman, Sept. 20-21; Michael Frost, Sept. 27-28, 10:30 pm, downstairs, 756 Union, donation.

Great American Music Hall: Charles Lloyd, Aug. 29-30; Jerry Jeff Walker, Sept. 4-5; Sonny Terry and Brownie McGee, Sept. 6-7; Carmen MacRae, Sept. 13-14; U. Utah Phillips and Rosalie Sorrels, Sept. 15; Eubie Blake, Sept. 22; Dizzie Gillespie, Sept. 27; Hampton Hawes, Sept. 28; 859 O'Farrell, 885-0750.

Keystone Korner: McCoy Tyner Quintet through Sept. 1; Light-Year (space rock), Sept. 2, 9; Ornette Coleman, Sept. 4-15; Airtio, Sept. 17-22, 750 Vallejo, 781-0697.

Minnie's Can-Do: Sound Creation (percussion ensemble), Sun. 4-7 pm; Billy Johnson and Friends, Sun.-Mon., 9 pm-1 am; open poetry reading, Tues.; Dave Alexander, Wed.-Sat., 1915 Fillmore, 563-5017.

Orphanage: Grayson Street, Aug. 29-31, Sept. 20-21; Horns, Strings, 'n' Things, Sept. 1-2; Peter Spelman and Spelbound with Clarice Jones, Sept. 3-7; Moby Grape, Sept. 8; Cism, Sept. 12-14; Coke Escovedo, Sept. 15-16; Natural 4, Sept. 17, 807 Montgomery, 986-8008.

EAST BAY

Freight and Salvage: Mitch Greenhill, Mayne Smith and Carol Burleson, Aug. 29; Lawrence Hammond and the Whiplash Band, Aug. 30-31; Irish Band, Sept. 4; Jeffrey Cain, Sept. 5; Phantoms of the Opry, Sept. 6; High Country, Sept. 7; Bill White and Friends, Sept. 11; Wavy Gravy and Billy Faiet, Sept. 12-13; Arkansas Sheiks, Sept. 14; Oso Family, Sept. 18; Rolf Cahn, Sept. 19; 1827 San Pablo, 548-1761.

Gold Rush: Bo Diddley, Aug. 30-31; Stoneground, Sept. 6-7; Link Wray and Pablo Cruise, Sept. 13-14, 1251 Arroyo Way, Walnut Creek, 938-2800.

Keystone/Berk.: Cold Blood and Nite and Seafood, Aug. 30; Jerry Garcia, Merle Saunders and Paul Pena, Aug. 31-Sept. 1; Isis and Soundhole, Sept. 5-7; Dede Warwick, Sept. 8; Docker Hill Boys, Sept. 11-12; Charlie Musselwhite, Sept. 13-14, Univ./Shattuck, 841-9903.

Longbranch: Alice Stuart, Aug. 30-31; Earthquake and Eddie Money, Sept. 1; Crackin', Sept. 5; Azteca, Sept. 6; Moby Grape, Sept. 7; Asleep at the Wheel, Sept. 13; Johnny Otis' new band Salsa de Berkeley, Sept. 19; Roadhot (country) every Mon.; Sneakers every Tues., San Pablo/Dwight, Berk., 848-9696.

Winery: John Shine and the Moons every Sat., 399 Grand Ave., Oakl., 452-0303.

NORTH-SOUTH

Country Road: Garcia Brothers, Sept. 3-7; Stoneground, Sept. 8-9; Nimbus, Sept. 15-16; Ana Rizzo and the A Train, Sept. 22-23, 1425 Burlingame Ave., Burlingame, 343-7170.

Lion's Share: Clover, Sept. 2; Sons of Champlin, Sept. 6; audition nights every Tues., 60 Redhill Ave., San Anselmo, 454-9856.

Sleeping Lady: Happy Valley String Band, Aug. 30; Barry Melton and Billy Faiet, Aug. 31; Rowan Brothers, Sept. 1; Bill Vitt Group, Sept. 2; Marcus and Friends, Sept. 3; Middlejohn, Sept. 5; Shellback Rose and the Paxton Brothers, Sept. 6; Allair and Mitchell, Sept. 8; Little Rogers and the Goosebumps, Sept. 14; Sidestep, Sept. 20; 58 Bolinas Rd., Fairfax, 456-2044.

The Woods: Raw Soul, Sept. 1; Stoneground, Sept. 2; Pegasus, Sept. 3; Cayenne, Sept. 4; Resuce, Sept. 8; Cism, Sept. 10; Subconscience Power, Sept. 11, 1625 Sir Francis Drake Blvd., Fairfax, 453-8247. ■

Johnny Cash

SEPTEMBER 25-29

Gladys Knight & The Pips

OCTOBER 1-6

Paul Anka

OCTOBER 18-20

The Shirley MacLaine Show

OCTOBER 24-27

The Spinners

& B. B. King

OCTOBER 31-NOVEMBER 3

The Totie Fields Show

NOVEMBER 7-10

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For Paul Anka: Fri. at 8:30, Sat. at 7:30 & 10:30: \$7.50, 6.50, 5.50, Sun. at 5:00 \$5.50, 4.50, 3.50, Sun. at 8:30: \$6.50, 5.50, 4.50.

For Gladys Knight and The Spinners & B. B. King: Tues.-Thurs. and Sun. at 8:30: \$6.50, 5.50, 4.50, Fri. and Sat. at 7:30 & 11:00: \$7.50, 6.50, 5.50.

For Shirley MacLaine and Totie Fields: Thurs. and Sun. at 8:30: \$6.50, 5.50, 4.50, Fri. at 8:30, Sat. at 7:30 & 10:30: \$7.50, 6.50, 5.50, Sun. at 4:30: \$5.50, 4.50, 3.50.

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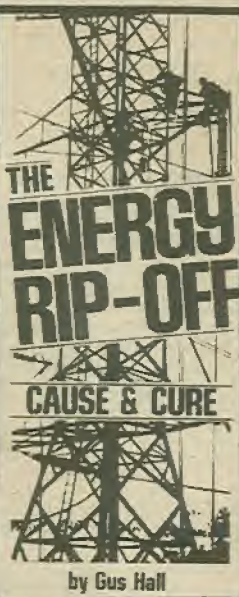
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Publishers Weekly
July 8, 1974

THE ENERGY RIP-OFF
Cause and Cure. Gus Hall.
International Publishers. \$1.75
Hall, the General Secretary of the
U.S. Communist Party, attributes
the so-called "energy crisis" to a
conspiracy by the giant oil mono-
polies to jack up their prices, and
attempts to show the inter-relation
of government and the "military-
industrial complex." The section
on the consequences of this strangle-
hold on the ordinary citizen is
particularly graphic. Hall calls for
united grass-roots pressure to
demand nationalization of the
energy industries here. He points
to a strong movement toward this
sort of nationalization in the
Middle East. Hall's book is parti-
cularly valuable in that he shows
clearly how this "crisis" is no
temporary problem, but some-
thing that will get worse. His
solution is a radical one, but it de-
serves thought and respect.
Appendix, index.

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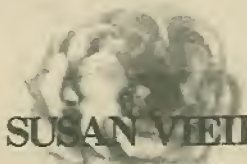
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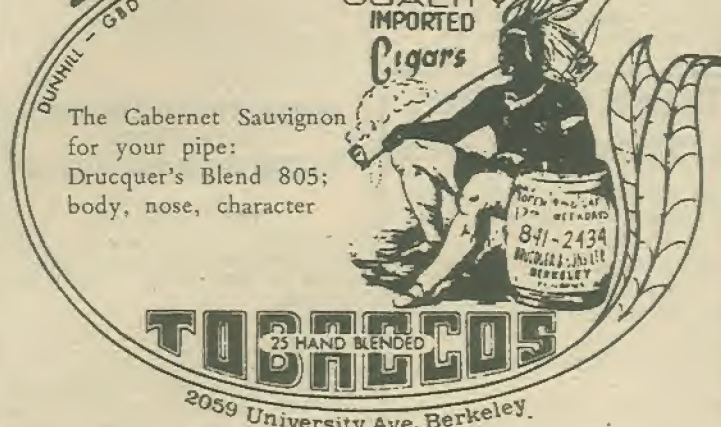


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Studios - 1 br. \$160-\$200 per month 2999 California St. SF. Call David Devine at 986-5521.

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THIS ISSUE IS THE SPECIAL THREE WEEK BAY GUARDIAN... NEXT DEADLINE FOR CLASSIFIED ADVERTISING IS SEPTEMBER 12, 5 PM. CLASSIFIED OFFICE IS CLOSED WEEK OF AUGUST 25 THROUGH SEPTEMBER 3. CALL DON OR REBECCA AFTER THE 3RD, 861-9600 OR USE THE CONVENIENT CLASSIFIED FORM.

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Woman writer offering reward for secluded one-bedroom home in Berkeley Hills. To \$180. Can trade Noe Valley/San Francisco apartment. 648-6728.

Space for child care in Mission/Noe Valley area. SF. Call 282-2947.

Likeable interesting gay male, 25, socialist/feminist wants to live with like-minded people (kids welcome) in SF. \$90 maximum. Leave message for Tom at 861-6679 (c/o Wally).

Need quiet one bedroom unfurnished apartment, \$200 or less. Pacific Heights, Marina, or similar. Preferably with garage, by September 28th. Call 558-4036 or 567-1564.

Need garage to rent in vicinity of Greenwich/Columbus. If you can help, please call Mile, 781-3434 days, 474-2449 eves.

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Spiritually centered people needed to form family to share 20 acre homestead; can work with publications and food businesses. Call or write Vince, Rt. 1, Box 191, Oroville, 95965, (916) 534-1145.

Person to share large Victorian house on Ashbury/Hayes with six others. Own room. We do some things collectively, but try to respect each others' space. No Pets/ tobacco. \$75 plus utilities. 931-8933.

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PROFESSIONAL SERVICES

ARTICLE WRITING

Journalism Workshop by Bruce Brugmann
Guardian Editor

All phases of writing for publication: originating the idea, querying editors, interviewing, developing articles, using photos and artwork, writing, editing and selling. Critique of all course work. Sat. 9:30 am-12:30 pm, Sept. 28 to Nov. 30.

University Extension; University of California—San Francisco; 861-6833.

GRAPHIC ARTIST

Marin based Guardian staff artist with 13 years experience will handle your job from design through printing at people's prices. Free estimates gladly given on flyers, brochures, catalogues, letterheads, business cards and whatever. Call Kim at 454-0679 or 861-9600.

DESIGN*TYPESET*PASTEUP
your brochures, newsletters, flyers by Guardian ad artist, \$7.50/hour. Ann @ 648-5174 or 861-8033.

GRAPHIC ARTIST: on Guardian staff will freelance alternate weeks: design, layout-paste-up, art editing, books, brochures, cards, etc. Wendy 388-4194.

I do POSTURAL-INTEGRATION and give an excellent BALANCING MASSAGE for Women and Men-Working with energy. (Licensed). Call Gary at 567-9339.

Birth control, Pregnancy Testing and Counseling. Health Center 4: 558-3158.

Recovery from alcoholism often requires job training. The Harbor Light Center has classes in TV/radio Repair and Printing. Call 864-7000 for details.

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 567-4366, anytime.

DRIVING LESSONS
"Safely Since 1955"
Better Driving School
\$9.00/hr. 621-3366.

Vasectomy, Health Center 4: 558-3158.

Become a minister. Send donation to Universal Life Church. Apt. 236, 140 Turk St., SF. 94102.

EXPERIENCE REGENERATION
Astrological portrait. \$25. Typed or taped, brief. Analysis; and special sessions. \$15. (415)457-7863. SUSAN LAROSE "The Peoples Astrologer."

Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

YOU ARE VALUABLE to those seeking your excellent qualifications! (Not an employment agency). Details: Mail self-addressed stamped envelope to: Vocationally Yours, 495 Fairbanks Avenue, Piedmont, Ca. 94610.

Excellent Swedish-Shiatsu massage. A healthy luxury. Relax in Marin. Call for apt. 388-3243. Marie.

MOETT SALON

For a professional massage given as an exchange of caring feelings by a European Masseuse. 332-9432.

FREE-LANCE RESEARCHER

And typist, experienced, reasonable. Call Chris. 453-6089.

BOOKWORK, pamphlets, ads - competent aid in all phases of publishing by SF book production specialist, graphic designer & mechanical artist. 10 yrs. experience. Studio, Micky Backstreet 282-3170.

HAND CARVED STONE SCULPTURE
Free forms, figures, pipes, bowls. Amulets, anything—Marble, Serpentine, Alabaster, Soapstone, Pipestone, Ivory. Paintings in oil & Acrylics. Commissions Wanted. Donald Peterson, 1283 2nd Ave. 564-7330.

Register your dog or cat with PROTECT-A-PET. Our service includes lifetime ID Tags and a 24 hour switchboard. Call 586-2324.

MASSAGE Reasonable. 12 years experience. Milo 863-2842. Best time to call 8-10 am. An excellent massage. No sex.

Simple Simon **BOOKKEEPING**—Bookkeeping/tax service for small businesses. Inexpensive, simple systems. Call 751-4022, 1-4 pm.

WOULD YOU LIKE A HEALTHFUL MASSAGE

In the sun with Oriental ointment?
GOOD OMEN GARDEN MASSAGE
non-sexual 924-4473
clip ad and save

ESALEN/JAPANESE MASSAGE

In a beautiful Victorian home. You can receive a tender, caring hour of excellent professional massage amidst plants and music. Claudia 845-5001 or 841-6500. (non-sexual).

CUSTOM ELECTRIC DESIGN, construction, modifications. Audio/digital systems, sequential controllers, film edit amps, musical devices, more. Salamander Systems, 824-4837.

INTENSIVE FEELING THERAPY
Based on the written works of Arthud Janov. The Berkeley Center, 1925 Walnut Street, Berkeley, CA 94704. (415) 548-3543.

Looking for morning child care job. Zen student/Rhythmic Dancer. Melody 431-2623.

SWEDISH MASSAGE

Ladies or Men \$12.50/hr. Licensed Masseuse. Call Karen 668-5665. "Health is Wealth"

ARTIST

Published illustrator/designer will create harmonious logos, posters, graphics, illustration that suits the mood. Reasonable. Terry: 771-3692

ANN'S SECRETARIAL SERVICE

1512 Walnut St.
Berkeley 548-0681

WHO'S MINDING YOUR SHOP, OFFICE, OR GALLERY WHILE YOU ARE AWAY? Woman with sales and office management experience can maintain your business during your absence. Guardian Box 500.

Postural Integration, connective tissue massage, for a new physical emotional freedom and balance. Jay Nassberg, 864-8446, ext. 30, week-days (service).

MASSAGE

Relaxing massage by SF masseur with 10 years practice; men/women, \$12. Call Hal, 648-8472

FRANK'S JANITORIAL CO.
"You slop it - - - - - We mop it!" Professional Services-Reasonable rates. For free estimate call 441-6151

HOME FURNISHINGS

CUSTOM BUTCHER BLOCKS
12" thick, stocky legs, from \$35. Cheapest prices. Call Neil: 841-4481

Three Convincing Reasons You Should Use Guardian Classifieds:

1.

WOMEN'S ASSERTIVENESS TRAINING

Videotape feedback. Weekend workshops:

Betsy Belote, Ph.D.
Gayle Wheeler, Ph.D

"Everytime we run an ad in the Guardian, we fill our workshops." Betsy Belote.

2.

Studios - 1 br. \$160-\$200 per month 2999 California St., SF. Call David Devine.

"When I want to rent quickly I always use the Guardian—I like the type of people who read it." David.

3.

JACKS & JILLS OF ALL TRADES
You name it! ————— We do it!
10 am - 8 pm
Free estimates always

"I do all my basic advertising now in the Guardian... It gets results." Michael of Jacks & Jills.

CATEGORY:

● **BUSINESS CLASSIFIEDS** (if you charge money for a service you are a business) are \$4.50 per issue for 15 words and 25¢ for each additional word. For ads running 4 times (two months) 10% discount. 6 times (3 months) 15% discount.

● **NON-BUSINESS CLASSIFIEDS** are \$3.25 per issue for 15 words and 20¢ for each additional word. (The following count as one word: phone numbers, the, and prices, numbers.) **WE DO NOT BILL. WE DO NOT TAKE PHONE ORDERS. PAYMENT MUST BE ENCLOSED**

Box numbers available. \$5 per insertion extra. The Guardian will forward your mail 30 days only after your ad first appears. 7 pt. Cap. headlines are 15¢ per word and 11 pt. cap. headlines are \$1/line.

MAIL TO: Guardian Classifieds, 1070 Bryant St., SF 94103

32' 1934 Restored classic. Live-aboard condition. 115 HP, Gray-marine, \$7,600. 444-7590.

USED FURNITURE GALORE
Tables, chairs, beds, etc. \$1 and up. 3807 San Pablo Ave., Emeryville. 653-3061.

RUGS Unclaimed 9X12. \$9.95 & up. Supreme Rug Cleaners. 2931 Geary Blvd. SF. 752-9300.

WATERBEDS, FACTORY GUARANTEED
Manufacturers friend seeks extra income - low overhead, you save. Never undersold. 525-6088 David/answer machine.

BEAUTIFUL JAPANESE BEDS AND QUILTS

Fold into chair, sofa, or cushion. Save space indoors or out. Comfortable, light weight, portable.
922-8572

Drums/Vibes/Marimba Lessons. Call Doug Johnson 752-0666.

VOCAL coaching by a fun-loving professional. Call Roman 647-7451, anytimes / 771-2345, 5-8 pm.

SAN FRANCISCO WATERBED FACTORY

"WE HAVE IT ALL"

3 floors of Victorian, Spanish, Mediterranean styles and more! Starting at \$139. All accessories available. Or trade your old waterbed for one of ours. Satisfaction guaranteed.

5036 Geary 752-2900

Carved Double Bed Frame, 54" high, \$125. Dishwasher, Sears Portable Top Load, \$60. 334-3918.

CARPETS!!! All sizes, large and small, old and new. Used. Also drapes. Low prices. 621-2929/648-6289.

MISCELLANEOUS FOR SALE

UNIQUE ARTIST PAPER, 100% Rag paper, custom order. Haight/Ashbury Free Medical Clinic, 1644 Haight, SF 94117. 626-4271.

VICTORIAN Bathroom fixtures, tubs on eagle claw legs as low as \$35. Marble sinks, pull chain Victorian toilets and fixtures, porcelain knobs for sinks, pedestal sinks. Also, Many Antique Brass Victorian fixtures. Sunrise Salvage, 2210 San Pablo, Berkeley. 845-4751

PROPANE CONVERSION KITS "How-To" Manual alone, \$2.00. Araklis VW, Box 531, Point Arena, Ca. 95468.

Rocky Mountain Herbal Magic. Celestial Seasonings people-blended herb teas. 12 of em. One for each day of the week. Why don't you try em sometime. 24th St Natural Foods, 3939 24th and Stanyan St. Natural Foods, 1023 Stanyan St.

BROKEN WINDOW? I come out & fix your window for the price of the glass + \$5 labor. No job too big or too small. All types: plate, wood, aluminum, crystal, etc.
822-7640

Also a little carpentry & painting, used sashes, windows and casement doors.

FOAM for HOME-CAMPER-BOAT
Solid foam furniture, mattresses, cushions, bolsters, mattress pads, sleeping bag pads, pet pads, sound proofing, shredded foam.
Special orders Custom cutting
584-4150 1443 Ocean Ave.

REDWOOD BURL
Dry Slabs, Tables, and Clocks. Finished/Unfinished-Retail/Wholesale SF Supply Mark Anthony
566-2677

GREAT USED TV'S
B&W from \$25. Color from \$75. Call now: 533-7100.

Pheasant Skins-Reeves, Lady Amherst, Ringneck, Golden and Silver. By appt. only (415) 387-5389. \$25 minimum.

On the Avenues

Buy the Guardian at:
27th Ave. Market, 27th/Clement
San Jose Market, 2nd Ave/Balboa
Richmond Market, 6th Ave/California

Kosher Pizza, 1405 Taraval
Conlon's Drugs, 2855 Judah
Golden Gate Heights Mkt., 10th Ave/Noriega

The Bay Guardian is now sold in more than 400 outlets in San Francisco and almost every neighborhood in the nine county Bay Area. Call Barbara Shaw or Deborah Klein, UN 1-9600, to get the outlet nearest you.

HARDWOOD SELLOUT 875 cases of rare exotic and domestic hardwoods at \$6.25 a case. Exotic boards for stereos, cabinets, furniture, hardwood burls, slabs, blocks for carving, tables, clocks. Also hardwood table tops and clocks. 531-9421.

"A RARITY" FOR SALE: The Old Library, established 2 1/2 years in Bolinas. Arts, crafts, and general merchandise. 868-0180, 1-5 (except Th.) or Box 478, Daniel.

Belly Dance Costumes and Rhythmic Jewelry. Sensual, colorful, hand made. THE SEVENTH VEIL. 886-0106.

Fight Food Pollution! End Inflation. GROW YOUR OWN! Greenhouses-your price, our design. 834-8430.

MUSIC

Musicians are invited to become listed with the **MUSICIANS SWITCHBOARD**. We carry information about job opportunities, rehearsal space, recording studios, repairs, copyrighting and more. Also a cross matching and referral service for people who want to jam, give or take lessons, and form or join a group. Also talent file for benefits and paying gigs. Phone 626-6853, M-F, 10-6.

MELON STUDIO offers quality 2 track recording for \$5/per hour. Call Jay at 564-7397.

REPAIRS on stereos - color TV's. Competent, guaranteed work. Free estimates. **COMMUNICATION ELECTRONICS LAB** - 706 Geary, 771-0286.

PIANO TUNING AND REPAIR
652-6789.

If you're looking for entertainment for parties, events, clubs or benefits, we list environmental transformers at **TEMPO LIVING THEATRE**. Referral service free of charge. Call 453-5533, M-F, 9-12 am.

MUSICIANS SWITCHBOARD

Contact service for active musicians, rehearsal studios, management, gigs, repairs and customizing, graphic design and printing, photography, copyrighting information plus other referrals. Phone 626-6853 in SF M-F, 10-6, Sat. 12-5.

For sale: Selmer/Bundy Alto (E-flat) Clarinet. \$225. Glenn: 776-8362.

STEREO REPAIR

Free estimates and guaranteed one year. **STEREO MECHANICS**, 1952 Union, SF. 929-0671, 8 am to 7 pm daily.

MUSIC INSTRUCTION

PIANO & VOICE LESSONS in Oakland. Specialized for children by Beth Anderson. Tele. 654-1378.

GUITAR LESSONS: Professional teacher will help improve any style at any level. Eric: 254-5763 or 839-1500

LEARN MUSIC BY EAR
It's quicker. We specialize in teaching gospel music, chords and harmony. 845-5531.

PIANO LESSONS

By experienced teacher. Specializing in beginners, adults, and children of all ages. Intermediate levels also. SF Conservatory graduate. 567-8036.

GUITAR LESSONS: all styles and electric bass. Bob, the Smiling Professional. 564-4806.

Beginning & Intermediate Piano Instruction and Keyboard Theory Training by an exper. professional. \$7.50 @ hr. * 863-8498 *

International concert pianist will accept pupils call (707) 446-3794 for interview.

PIANO LESSONS ONLY \$3.50

Liberate your dilapidated piano skills. Beginners also welcome. All ages. Friendly Feminist Teacher. Vicki Terhorst. 673-5183.

PHOTOGRAPHY

Need someone with TV Video recorder to record a TV show for me; call 921-2550 and leave message.

CREATIVE PHOTOGRAPHY
Portraits for pets and people. Also any other freelance work.
Mary 564-6281

BOATING AND SAILING

SAIL ON BAY
Rent sailboat with advanced sailors to take you wherever desired. Reasonable rates. 285-8555.

LAND N' SEA
28' trailer-cruisers. New and Used. Pacific Marina, Alameda. 521-6213.

Floating home or office, complete for living. 2 private rooms and bath. \$4200. 521-6213.

ARTS & CRAFTS

EARTHWORKS PROFESSIONAL POTTERY STUDIO
Offering a Varied Program For STUDENTS OF ALL LEVELS
Handbuilding & Wheelthrowing Classes, Workshops in:
*Kiln Building and Firing
*Decorating Techniques
*Glaze Calculations
*Primitive Pottery
*Visiting Instructors
*Raku
2547-8th St., Berkeley 94710, Call 841-2926

We were in Bolivia, where we bought knotted pile rugs and specialty garments, all made from 100% Alpaca wool; all hand-made, all Natural colors - no dyes.

We investigated this market for many weeks, then with a fetish for quality, we spent the next month buying.

So far, everyone exclaims to have never seen anything like it!

We bought directly from the artisans, and we're selling directly to the people. See this extraordinary stock in our home.

Mary and Joseph
826-4374

HAND PAINTED PLATES
\$2.50 purchases water color plate of little-known species of rubberized burler moth. Send cheque or money order to **VENDO**, Box 23651 - Special Species Dept., Oakland, CA 94623.

Artist - Abstract murals-walls, ceilings, canvas - Linear Construction. Call 523-0876 - Ask for Craig.

HANDWROUGHT JEWELRY. Custom designs. Expert repair work. Restoration of antique jewelry a specialty. Elizabeth Cabraser 863-0107.

Indian Jewelry

UNLIMITED SUPPLY OF ZUNI, NAVAJO, AND SANTO DOMINGO. WHOLESALE AND JOB LOTS. SQUASHES FROM \$150, RINGS FROM \$4, BRACELETS FROM \$8. 626-7102, M-F 11-6.

POTTER'S WHEEL

WANTED: A used Shippo or Brent potter's wheel. Phone early evening, 751-5443.

Booth space available at Marin Animal Fair in Woodacre, September 21, 22. Will benefit Animal Medical Care Foundation. Write FAIR, 110 Carlos, San Rafael, 94903.

HANDMADE KNIVES

For kitchen or whatever. High-Carbon steel blade, all sizes and shapes. Exotic hardwood handles. Custom orders.
665-5030

INSTRUCTION

HOUSE PLANT CLASS
Care, propagation, terrariums. Class and materials, fee \$17.50. Call for information: Sheriff Danny's House Plants, 2794 Mission Street. 285-2271

MODERN LANGUAGE WORKSHOP
Learn German, French, Italian, Spanish or Russian with experienced private instructors in their homes. 989-4110.

Recovery from alcoholism often requires new job skills. Learn printing or TV Repair at the Harbor Light Center. Call 864-7000 for details.

KUNG-FU & TAI CHI
2515 Noriega, 665-2488 after 1

MEN AND WOMEN

Be a Professional

BARTENDER

Full or Part Time

Train in one week (days) or two weeks (evenings). Free placement assistance. Tuition payment plan available. For a FREE BROCHURE

Call 495-3720

Professional Bartender School
55 New Montgomery St.
San Francisco

DRIVING LESSONS
"Safely Since 1955"
Better Driving School
\$9.00/hr. 621-3366

TAROT CLASSES

Classes in the philosophy and usage of the Tarot, and the academic procedure used in revealing the metaphysical doctrine of the symbolic nature of the Tarot configurations. The instructor has been a student of the Tarot for 14 years and has taught the subject academically for seven. He is a one time protege of Sybil Leek. And the only man in the world ever to read the palm of Hans Holzer. \$55 - 3 mo. class. No more than five students. 775-4548.

BERKELEY CHILD ART STUDIO

Classes Ages 3-10. Drawing, painting, sculpture. Summer sessions. Call 849-3385.

CHESS

Improve your game fast. Study with U.S. Chess Federation master. 584-0847.

TRAIN FOR SWITCHBOARD OPERATOR

In only six weeks for hotel, hospital, and office switchboards.

NO AGE LIMIT
FREE PLACEMENT ASSISTANCE
August classes now available. Days and evenings.
CALL 788-4166

CENTER FOR ETHICAL HYPNOSIS
Ideomotor self hypnosis. Complete in three sessions. \$30. Phone 668-0745.

"COOKING OF INDIA"

Vegetarian Natural Food. Weekly evening sessions. For Classes: tele. 885-3289 or 566-5199.

CREATIVE VEGETARIAN COOKING CLASSES

EAT NATURALLY. Imaginative salads, tasty casseroles, unique entrees, delicious, natural desserts. 5 classes. \$25. Call 751-5772 (days).

French student from Paris would like to give French lessons in Berkeley. Ask for Gilles, 525-4067.

FRENCH CONVERSATION CLASSES

Private, group, intensive courses. Call 824-1524, weekday evenings.

FOOD INFLATION SEMINARS

Free weekly seminar:
"Why rising food costs?"
Protecting yourself with quality, low-cost, long-lasting foods.
826-9571

Tutoring for children, ages 6-12, M.Ed., 3 years classroom experience, reading specialist. Janet Lohr, 661-5125.

CREATING THEATRE

A class in making images with movement, sound, music, words, masks; using our own lives and dreams as content. Beginners welcome.
Michael Brown of:
MOVING MEN THEATRE CO.
\$2/hr or less. 654-4557 or 652-4341.

LEARN HOLOGRAPHY

3 Dimensional Laser photography. No pre-requisites, make your own holograms. Group or private classes. Contact Fred Unterseher, 655-8958 or 841-6500.

ART CLASSES FOR CHILDREN

At 1427 Grove St., Berkeley. Beginning October 9th for ages 3-5. Inquire at 652-1261 or 527-3876.

TUTOR: Ages 5-12. Any subject. 4 years experience. Good rapport. Materials supplied. 647-4137

FEATURE WRITING WORKSHOP

Feature writing for newspapers. Speciality subjects travel, fashion, home furnishings, sports, feature markets, class interviews with local personalities, critiques of articles, guest speakers from the media.

UC EXTENSION, SAN FRANCISCO

Thur. 7-9:30 pm, October 3rd through January 9th.

RUTH STEIN
FEATURE WRITER SF CHRONICLE

ART CLASSES FOR CHILDREN

At 1427 Grove St., Berkeley. Beginning Oct. 9, for ages 3-5. Inquire at 652-1261 or 527-3876.

"Making Performances:: A unique exploration in the creating of dramatic events for poets, playwrights, musicians, actors, dancers, choreographers--taught by Nancy Walter with guest teachers in sound, movement, video acting, directing, choreography, beginning Sept. 13-eves. For information call 931-9228/431-6699. **PERFORMING ARTS WORKSHOP**

COUNSELING

I am a rabbi and a psychotherapist. For an appointment, Call 681-4055.

FREE! SIX WEEK EMOTIONAL SENSITIVITY AND PERSONAL GROWTH WORKSHOPS. Also available: on going workshops: individual, marital and family psycho-social counseling. Seth H. Deutsch, L.C.S.W. 788-0331. (Keep trying if "busy" or "no answer".)

COUNSELING FOR WOMEN

who want to begin taking new initiative around identity, sexuality, relationships and strong feelings. I am an experienced M.A. counselor (feminist lesbian) working with lesbian, bisexual, straight and unlabeled women at flexible fees. Jill Gribbin, 863-7955.

Personal growth workshops and counseling. Using tarot and I Ching. Hillary Anderson, Ph.D. 415-626-5230.

WOMEN'S ASSERTIVENESS TRAINING

Videotape feedback. Weekend workshops:

Betsy Belote, Ph.D.
Gayle Wheeler, Ph.D.
For information call 824-6436 or 668-9066.

SEXUAL COUNSELING

Individuals & Couples
SOCIAL LEARNING CENTER
San Francisco 665-7566

Hans F. Steinkellner, M.A.
Marion Rojas, B.A., P.A.
Gestalt & Jungian
Counseling & Therapy
Offices in Berkeley and SF
524-2055

PRIMAL ENLIGHTENMENT INTENSIVE

For People in Primal-type Therapies. The Intensive is a 3-day educational experience that teaches you how to transmute primal type pain into an energy that can be used to create the full and satisfying life you deserve to be living now. Staff includes trained Primal therapists. 3 days intensive in August, September, and October. To make your reservation call 388-4552.

TANTRA-Yoga of Spiritual Sex. How to: prolong ecstasy, develop stable relationships. Couples only. 849-3221, pm.

GROUPS

JEALOUSY, CARING, MONEY, INFAMACY, REJECTION, SELF-IMAGE are a few things to be handled in a new 12 week on-going **AWARENESS THRU FOLK DANCE** group meetings in Noe Valley In SF on Tues 7:30-10 pm. Starting 9/3/74, ending 11/26/74. \$25 per person. Limited to first 8 men and first 8 women who call 647-2483.

UNITARIAN-UNIVERSALIST GAY CAUCUS welcomes interested persons. For information write U.U. Gay Caucus, 1187 Franklin St, San Francisco, Ca. 94109.

AWARENESS EXPERIENCES and Social hour with refreshments every Friday 8 pm. First Unitarian Church, Franklin & Geary, \$3. 776-4580.

MEETING-HOUSE
Drop in group for meeting new people using group techniques. Thurs., 7:30 pm-\$3.00. Led by Bob Cromey, 716 Arguello Blvd., SF 752-2928

RECENTLY SEPARATED AND DIVORCED HAVE PROBLEMS!

LONELINESS, establishing new relationships, dealing with your "ex", children, and sex.

San Francisco Group - Mondays 7-9 pm. Ruth Loewinsohn, MA. Licensed Marriage and Family Counselor. Alan Jacobs, MSW, Licensed Clinical Social Worker. Phone 282-0541, eves.

SPIRITUAL ECSTASY through teachings of Gurus Nanak & Gobind. Chant **SHABAD KIRTAN** (group singing) in India classical music. Fri. eves. 849-3221. ALL Welcome.

Learn to use the **PRIMAL PROCESS** at: **THE PRIMAL WORKSHOP**. Opening for new members. Reasonable fees. For details call: Ms. Lois Schwartz; 527-6847 or Ms. Ronnie Gilbert; 525-4529.

DOORS TO AWARENESS

Lucky Friday the 13th
Meet new friends through awareness games. An evening of awareness experiences and party with live entertainment commences new fall program. Led by Deborah Roberts. First Unitarian Church, Franklin/Geary, Sept. 13th, 8 pm, \$3.
776-4580

FILMS. "Search for Self" psycho-media series with discussions. 4 Weds., 8 pm. beginning Sept. 18th. First Unitarian Church, Franklin/Geary. 776-4580. \$12 for series.

MENS GROUP

For men who want to communicate, share, touch, and relate to other men. Peter Endes, 885-0964 or Write: 340 Jones, Box 4174, SF Ca. 94102.

THE FRIDAY NIGHT THING

Meet more friends during no-pressure group contact and wine. Fris. 8:30 pm, \$1. 1924 Cedar, Berkeley, 841-0412.

HARRAD COMMUNITY: We are a non-resident extended family of people attempting to go beyond the roles this society thrusts upon us; by re-defining who we are and how we relate; using group techniques, open and/or alternative living and family situations, and the liberation of males and females of any age. We believe we can each "win" in our relationships. Meet us at 1606 Bonita, Berk., every 2nd and 4th Sun., 7:30 pm, 658-6353.

VENTURE

Help Celebrate our Tenth Year of Communication, Awareness, Sharing,
326-TALK

EST GRADUATES

Come in and see us. We have something for you. Eductivism, 1777 Union St., SF. 673-5200

EXPERIENCE BIOTONICS

Friendly Workshops in releasing Chi energy blocks and unlearning unwanted programming. Sat. Sept. 7th, 10:30 to 4:30. Biotonics Institute, Marin. \$20.

924-6431
Sat. Sept. 28th, 10-6 pm, Esalen Institute, SF. \$25
771-1710

PERFORMING ARTS

SF Community Chorus auditions new members call 647-6015. Everyone welcome!

IMPROVISATIONAL MOVEMENT THEATRE

Very beginning as well as advanced classes. Berk. Ken Jenkins, 534-6041.

Release Life Energy!
NEO-REICHIAN COUNSELLING
To be wholly alive is to breathe deeply, to move freely and to feel fully. 924-3495 eves. Sheila Henry, M.A. office in SF and Marin.

CONGA LESSONS
Learn to play congas from a Master African Drummer. Any level or style. 398-6409 or 433-0957.

SPECIAL NOTICES

JACKIE, San Francisco's foster home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

MUSICAL INSTRUMENTS

Guitars, violins, harps, horns, records, sheet music, etc. Wanted for September sale to benefit San Francisco Conservatory of Music. Instruments also taken on consignment. Donations tax deductible.

THE MUSIC RACK
CONSERVATORY OF MUSIC
1201 Ortega, S.F.
phone first: 564-8086

FILMS

"Search for Self" psychomedia series with discussion. Four Weds., 8 pm. Beginning Sept. 18th. Unitarian Church, Franklin/Geary. 776-4580. \$12 for the series.

WHAT KIND OF SOCIETY DO YOU WANT?

You are invited to participate in a free discussion series in fundamental economic principles offered by the Henry George School of Economics, a non-profit organization. You have a choice of the week night you prefer, or day class, and the location nearest you. The series starts the week of Sept. 16th. Call 363-7944 for further details.

Thank you, Eric—
—St. Jude

DISPENSATIONS WHOLESALE

Direct from the Dealer, so to speak. Also: righteous irreverence and joy. Eric Bakalinsky, an unaltered boy who knows the difference between being forthright and only half-right, will—upon receipt of stamped self-addressed envelope and generous donation—present you with a personal pun (all subject requests will be honored) as directed by his vision of joyous absolutism and absolute joy, that may well endow you with the buxom luck and smiling spirit hitherto known only to my close friends. 2464 1G, West Bayshore, Palo Alto 94303.

NATURAL LIVING

CHAMPION JUICERS
Norwalk, Acme, and all others. Call Hal Stewart at the Food Mill for expert information. 261-3848, 11 am to 1 pm, M-F.

HERBS, SPICES, PLANTS
Largest selections, lowest prices.
San Francisco Herb Co.
861-7174
367 9th St.

LIFESTYLES

KERISTA UTOPIANISM
A new pathway towards cosmic consciousness, invites seekers of wisdom to study at the Storefront Classroom, a utopian learning center for singles. Phone for free prospectives. 752-0773.

WOMEN

WOMEN'S SWITCHBOARD
A free information and referral service for all women. Call 431-1414, 10 am-10 pm. Every day. We always need volunteers.

KEEP ABORTION LEGAL
is launching a campaign to stop conservative anti-abortion lobbies. Meetings, research, education committees forming. Call 752-0773 to learn more.

BE FAT AND LIKE YOURSELF
Unique workshop for women 30 lbs. or more overweight. \$5 per session. For information call Pat, 673-8348.

Woman trained by Ida Rolf in structural integration, "Rolfing," would like to work with women, 135 pounds or less. \$35 an hour, if money is a problem, call anyway. Gael Karlan, 525-5673.

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The Guardian Flea Market

By Merrill Shindler



PHOTO: HOWARD GELMAN

Faded Splendor

Every Friday night at 8 pm the house lights dim at the Avenue Photoplay, 2650 San Bruno in SF; a nattily-attired gent crosses the footlights and seats himself at the "largest and finest Wurlitzer Theatre Organ in the West." After a few minutes of warm-up the organist, framed by a singalong lantern slide, begins to play Irving Berlin's "Mary," accompanied by the many voices of the Mighty Wurlitzer—flutes, trumpets, strings, woodwinds, tubas, trombones, xylophones, marimbas, assorted cymbals, Chinese blocks and gongs, snare drums, bass drums, bird whistles, steamboat whistles, triangles, horse's hooves, a pianoforte, the traditional diapason chorus and the mighty vox humanas and tibias. For the next half hour you can singalong to "Little Brown Jug," "In My Merry Oldsmobile," "My Gal Sal," "You're a Grand Old Flag" and "Naughty Lady from Shady Lane," none with bouncing ball to follow, but all cheerily cartooned.

The organ, which contains over 3,000 pipes, occupies some 25,000 feet of space behind the screen, and accompanies silent films at the theatre which include in future weeks: "The General" with Buster Keaton, Aug. 30; "The Spanish Dancer" with Pola Negri, Sept. 13; "He Who Gets Slapped" with Lon Chaney, Sept. 20; and "Skinner's Dress Suit" with Reginald Denny and Laura LaPlante, Sept. 27. Adm. \$2, call 468-2636 for directions and future programs.

Battle of the Brisket

Not since the Great Bronx Pizza War of 1969 (in which prices dropped to 10¢ a slice and quality fell through the floor) have so many ethnic expletives purpled the air. The streets of the East Bay ring with cries of "gonef" (thief), "chazzer" (pig), "chazzerai" (awful food) and "sch-norrer" (cheapskate). Within the past several months two shops have opened, both claiming the mantle of an authentic Jewish-style delicatessen, both in harsh competition (they're only a half mile apart) and both sniping at each other with kosher vigor.

Aladdin, at 6050 College on the edge of Rockridge, is an incredibly well-researched, highly-detailed deli. While we were there Howie, the meat-maven, formerly of Nathan's of New York and Wolfie's of Miami, was engaged in a hot dispute with Shirley the owner about the relative texture of chicken schmaltz,

a problem encountered only in the higher cabals of haute Hebrew cuisine. The food at Aladdin's is a true "mitzvah" (blessing). The corned beef sandwich is a healthy quarter pounder, deliciously moist without excessive fat or spice, served on genuine rye bread with cole slaw and Russian dressing (\$1.75). Wash down the sandwich with a Dr. Brown's Cel-Ray Tonic (35¢) and you're suddenly on the Lower East Side, the heartland of Jewish cooking.

All the meats at Aladdin's are kosher except for the roast beef which, according to the owners, just is too dry when koshered. The non-kosher meat is separated by a rabbinically-authorized divider, and is cut on a segregated machine.

There are certain excesses at Aladdin's, like the bagels imported from LA (raising the cost to 20¢ per over the going price of 15¢ each), and certain curious

incongruities, as the blintzes and knishes heated in a radar oven, a convenience which we would like to live without. But on the whole Aladdin offers some of the best delicatessen north of LA and west of New York, and would receive an unqualified best if not for some stern competition.

Moishe's Cheese Cottage, at 2433 Shattuck near Haste, looked too new and clean to appeal to us. While lacking the reek of must and sawdust, Moishe's still gives Aladdin a run for the kreplach. We were presented with an immense sandwich, with more corned beef than even Aladdin's heroic effort (though we found the meat a touch drier than Aladdin's a bit spicier, approaching Irish corned beef more than Jewish). Still, very tasty at the same \$1.75, on top-notch rye bread served with a very sour pickle. Dr. Brown's wonderful tonic is available for 35¢ in a large variety of flavors.

Moishe's is not strictly kosher, but rather Jewish-style, a niggling point of interest only to the orthodox; and the owner says he'll be improving the atmosphere with the addition of a dining section. Left-over food is recycled to the Hog Farm; the knishes are very good (kasha, potato and rice); and they carry the best cheese-cake (baked in the back—65¢) that we've tasted in the west. Moishe's also carries 109 varieties of cheese, and will deliver lox, bagels and cream cheese to your door on Sundays.

Berkeley also offers a choice of two bagel bakeries, the Bagel Works, 2502 Telegraph, and Brother's Bagel Factory, 1281 Gilman, both offering hand-rolled bagels, baked daily (a must—a week-old bagel will cut a diamond), a choice of egg, onion, whole wheat, salt, pumpernickel and plain, all 15¢ each, and \$1.70 the dozen. Both stores carry lox and cream cheese, and the Bagel Works carries that rarest of delights, the bialy—a Russian delicacy resembling a squashed, plugged bagel.



A point of chutzpah at Aladdin's.

SKÖAL!

Mead was the drink of Erik the Red, the brew that the Vikings quaffed after a hard day of pillaging. This light honey wine is surprisingly mild, almost champagne-like in taste, though a few glasses sent us on a night of fjord-hunting.

You will need a few ingredients from a shop specializing in wine-making supplies (try Wine and the People, 1140 Univ., Berk.). Get a sauterne yeast, a small packet of ammonium phosphate, a box of bottle caps and a hydrometer. Then get 10 lbs of uncooked honey (the SF Farmers' Market on Sat. is a good source) and dissolve it in a gallon of warm water in a five-gallon plastic pail.

Boil for five minutes: five tablespoons of lemon juice, half-cup of tea, the peel of an orange and 13 cloves; then add it to the honey solution. Then add a solution of five teaspoons ammonium phosphate and 50 milligrams Vitamin B₁, sprinkle a standard-size package of yeast over the top of the solution, add water to four-and-one-half gallons, and cover the pail tightly with a plastic film.

The fermentation will start in a day, and should be helped along for the first week: stir the mead once daily, then cover it again. Keep it in your warmest room during this week, then put in the hydrometer and move the pail to a spot that's around 65 degrees. Organize a howling mob and sack your friends' houses for 50 12-oz. glass bottles of the returnable type, making sure to wash them

out thoroughly. Clean out that siphon hose that came in so handy during the gas shortage, and wait until the hydrometer reaches a specific gravity of 1.006.

Siphon the mead into the bottles, cap them (you can buy a capper for about \$7, or borrow one by calling 661-5576), and store them in a temperate room, out of the sun.

After a couple of weeks chill a bottle, then carefully decant it into a pitcher; stop when the sediment begins coming out. The flavors in your mead will still be coming together, but you'll get a good idea of the eventual taste.

To develop full flavor takes 6-12 months, so try to hang on to a bottle or two. In the meantime, skoal!

(A tip of the hat to Don McClelland, Viking extraordinaire.)

Jamming High Costs

There's a brand new, nitty gritty consumer journal in town, which, with absolutely no frills or glitter, can save you a bundle in food costs.

The Jam 400 Price Guide, published by Jam & Co. every Wednesday (in your home by Friday), comparison shops in 10 stores weekly, five in SF and five in the East Bay, then simply reports the prices in a clear, easy-to-understand list. The price differences are so extraordinary, so disparate, that a subscription to Jam can be paid for with the savings from a week's shopping.

The produce is not evaluated as to quality, but the idea is not to go around buying a plum here and a lime there. Jam suggests planning your menus around especially good buys, and since Jam prices mostly chain-stores, you can see cost patterns developing.

Subscriptions to Jam, which is currently found free all over town, are steep: \$20 for a year, down to \$7 for three months; still, the savings on one chicken alone could cover the cost of an issue. Available from Jam & Co., 1817 Union, SF 94123.

Beanery Cookware

With restaurant prices out-inflating even supermarkets, many of us are rediscovering our kitchens, along with the joys of gourmet cookware. You can equip your kitchen for a chef's ransom at Macy's Cellar, Williams-Sonoma or Taylor & Ng, or you could buy your pots and pans where the pros shop—at restaurant supply stores.

Restaurant suppliers rarely carry Le Creuset, Descoware or Mouli Juliennes; but they do carry well-made sturdy knives, glasses and cutting boards at bargain prices.

Our favorite supplier is Peters and Wilson, 2324 San Pablo, Oakl. A delightfully dusty shop, filled with culinary treasures like 10" by 16" butcher block cutting boards, slightly irregular with one perfect side and one with small gashes, only \$2.95; full liter wine decanters, \$10.95 a dozen; a two-gallon brandy snifter for \$5.50; 32-oz. beer seidels, \$1.85 each; even old plastic cafeteria trays embossed with names like Alexander's Department Store in New York and someplace called Tennessee Bar-B-Que, along with sundry high schools. We also found old-style soda fountain glasses, 14-ouncers at \$9.50 per dozen; large Coke glasses, 35¢ each; and elegant Dutch brandy snifters, \$1 each.

On the other side of Lake Merritt, at the Commercial Food

Equipment Co., 501 E. 12th St., we found a huge stack of bathroom scales going for only \$2 each. More unusual than the low price was the calibration—in kilograms. Be the first person on your block to go metric! While you're there, check out the Rochester 5¢ Root Beer dispenser, a bargain at \$49; a candy-coated dip-topper for cones, \$9.50; and a full-size soda fountain, with dispensers marked with chocolate, strawberry and vanilla, just \$395.

In San Francisco, the suppliers are more workaday, dealing in serious pots and pans. Royal Supply Co., 425 Hayes, is a great store if you're planning to feed an army for a weekend. Royal carries 15-gallon stockpots (\$45), four-gallon colanders (\$29.60), 20-gallon heavy mixing bowls (\$74.10), 36" French whips with wooden handles (\$14) and to clean up, 10-gallon stainless dishpans (\$49.50).

Just across the street, Hayes Valley Sales, 364 Hayes, carries a good set of cafeteria-ware, along with porcelain syrup dispensers, marked with flavors like butterscotch, wild cherry, lime and celery (!), \$4 each. We also found hot mustard crocks, \$6 a dozen; ancient pine cone design sugar bowls, \$7.80 per dozen; and a wonderfully colorful frozen orange drink dispenser, just \$95.